MAXIMUMROCKNROLL

ALL JAPAN ISSUE

JULY 1994 NO. 134 $2.00

ALSO INSIDE: THE SCOOP ON THE DeLL BiAFra / mRr Nancy KerRigan / Tonya Harding KneE InJury / ZIG SquAd CONNECTION!!!!

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MAXIMUMROCKNROLL

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#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, "Chumawamba on Northern Ireland."

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#79/Dec '89. Ray Of Today, Misery, Bazooka Joe, GF+DD, Happy KadaverBlatant Disregard, John Peel, "Krishna expose", "Prison For Profit".

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, Painful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro Boycott."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, Stand-Co, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#131/Apr '94. Rev Norb, Rip Offs, Devil Dogs, Cows, The Gits, Johnny Thunders, Cara De Nada, Rezillos, Disgrace, PPZ30, "Cyberpunk, " "Mad Vlad Zhirinovsky."

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#133/June '94. Hates, Humungus, Capital Punishment, Rights Reserved, Haggis, Blueprint, Headhunters, "Everything You'd Want To Know About Major Labels."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

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Back issues 46-48, 50, 58-62, 64 are $1.50 each ppd in US, $2 Canada & Mexico, $2.75 So America, $3.50 Europe, $4.25 Asia & Australia. Back issues 65, 67-68, 74, 76, 78-79, 82-85, 87-88, 91, 93, 97-98, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $4.00 Europe, $5.50 Asia/Australia, $3.00 So America. Back issues 103, 106, 109, 110 (pt 2), 111-113, 116 are: $2.50 each ppd in U.S., $2.75 Canada/Mexico, $5.00 Europe, $4.50 South America, $7 Asia/Australia. Back issues 117-123, 125-134 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $40
1/3 page square: (5" x 5") $50

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a one month backlog!

COVER: Tim Yokamama

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)575-1970 or fax (415)575-1977. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

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SEE PAGE 6 FOR MORE NEW AD iNFORMATiON

WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, as long as you tell us if it's Mac or IBM. We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Last Will
Paula Hirsch
Kenny Kaos
Ken Sanderson
Jon Von

CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDVS	Davis, CA
90.3FM	Wednesday 1AM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WCNI	New London, CT
91.1FM	Saturday midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WPRK	Winter Park, FL
91.5FM	Wednesday 10PM
WSPN	Saratoga Springs, NY
91.1FM	Tuesday 11PM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
WYRE	Waukesha, WI
103.9FM	Sunday 9PM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Skidrow	Sydney, Australia
88.9FM	Monday 8PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

FRANCISCO ALEGRIA

CITIZENS ARREST-CD	OUT OF REACH-Problems With Democracy-EP
FEEDING THE FIRE/SPAWN-split EP	DEAD GUY-Whitemeat-EP
FORETHOUGHT-Sands Of Salvation-EP	JUDGEMENT DAY NYC-Mind Over Matter Of Fact-EP
SICK OF IT ALL-Live In A World Full Of Hate-CD	TIMEBOMB-Fury-EP
V/A-The Cold War-EP	V/A-Nothing New-EP

MATT AVERAGE

FEEDING THE FIRE/SPAWN-split EP	Bloodred-#1-zine
DEAD AND GONE-No One-EP	CITIZENS ARREST-CD
MOHINDER/NITWITS-split EP	SIXTEEN BULLETS-live
Clearwater-#1-zine	MOHINDER-live
HONEYWELL-LP	V/A-Prestilence-box set

SUZANNE BARTCHY

V/A-Punk USA-LP/NITWITS-Catalyst-EP	DEVIL DOGS-L.B.M.F.-EP/GLOOMIES-Don't Try-EP
SPOILED BRATS/BUTTAFUOCO-split 2xEP	THEE HEADHUNTERS-It's My Tribe-45
J CHURCH-Kittums In A Coma-EP	SPIDER BABIES-I'm Dead-45
BEATNIK TERMITES-Schoolboy's Dream-EP	R.F.T.C./BLOODTHIRSTY BUTCHERS-split 2xEP
MUKILTEO FAIRIES-Closet Check-EP	SCREECHING WEASEL/BORN AGAINST-split 45

PAUL CURRAN

V/A-The Amazing Phantom Third Channel-EP	EX-CATHEDRA-Stick Together-EP
SPOILED BRATS/BUTTAFUOCO-split 2xEP	KEPONE-295-45/STUNTMENT-EP
TROUBLEMAKERS-live	NITWITS-Catalyst-EP
MUKILTEO FAIRIES-Closet Check-EP	SLINKY-Overloaded-EP/FOUR POINT STAR-EP
J CHURCH-Kittums In A Coma-EP	PET UFO-Pigasus-CD/A.P.P.L.E.-CD

LALI DONOVAN

SCHLONG-Punk Side Story-LP	DAZZLING KILLMEN-live/NITWITS-Catalyst-EP
MOHINDER/NITWITS-split EP	R.F.T.C./BLOOD THIRSTY BUTCHERS-2xEP
V/A-Pestilence-box set	HONEYWELL-LP
KEROSENE 454-Intro-45	RUDIMENTARY PENI-Death Church-CD
DEAD AND GONE-No One-EP	BORN AGAINST/SCREECHING WEASEL-split 45

KARIN GEMBUS

HONEYWELL-LP	MOHINDER/NITWITS-split EP
DEAD AND GONE-No One-EP	SCREECHING WEASEL/BORN AGAINST-split 45
KEPONE-295-45	CORDUROY-Now Hwat?-45
HINGE-Meaning-EP/HAN-SHAN-EP	J CHURCH-Kittums-EP
SPOILED BRATS/BUTTAFUOCO-split 2xEP	R.F.T.C./BLOOD THIRSTY BUTCHERS-2xEP

MICHELLE HAUNOLD

DEVIL DOGS-L.B.M.F.-EP	J CHURCH-Kittums-EP
SPOILED BRATS/BUTTAFUOCO-split 2xEP	SIT N' SPIN-Invisible Man-45
MAGNITUDE 3-What A Way To Die-EP	V/A-Punk USA-LP/HEADHUNTERS-It's My Tribe-45
BEGUILED-Blue Dirge-LP	FOUR POINT STAR-Stranger's Ways-45
SPIDER BABIES-I'm Dead-45	WITCH DOCTORS-Goin' To A Graveyard-EP

MATT JAMES

SPIDER BABIES-I'm Dead-45	SPOILED BRATS/BUTTAFUOCO-split 2xEP
DEVIL DOGS-L.B.M.F.-EP	WITCH DOCTORS-Goin' To A Graveyard-EP
BEGUILED-Blue Dirge-LP	HEADHUNTERS-It's My Tribe-45
MONARCHS-Play For You-EP	FIREWORKS-Set The World On Fire-LP
SIT N' SPIN-Invisible Man-45	SMUGGLERS/HOODS-split EP

CAROLYN KEDDY

PREHENSILE MONKEYTAILED SKINK-Gorilla-EP	RUNT-Brick-EP
FOUR POINT STAR-Stranger's Ways-EP	SIT N' SPIN-Invisible Man-45
SINKHOLE-Donkey-45/COWS-Cow Island-45	KEPONE-295-45
EX-CATHEDRA-Stick Together-EP	CORDUROY-both 45s
CROWN ROAST-A Nose Has Manu Jobs-LP	MOHINDER/NITWITS-split EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release. We no longer review tapes.

RAY LUJAN

- V/A-Punk USA-LP
- FACE TO FACE/HORACE PINKER-split EP
- FOUR POINT STAR-Stranger's Ways-EP
- J CHURCH-Kittums In A Coma-EP
- CORDUROY-Lifp-CD EP
- V/A-Glengarry Calling-EP
- SINKHOLE-Donkey-EP/SOUR-Group Therapy-45
- BEATNIK TERMITES-Schoolboy's Dream-EP
- EX-CATHEDRA-Stick Together-EP
- BIKINI KILL-First Two Records-CD

TIMOJHEN MARK

- DEAD AND GONE-No One-EP/K.G.S.-Delirium-EP
- DEATH SIDE/CHAOS UK-split CD
- FEEDING THE FIRE/SPAWN-split EP
- MOHINDER/NITWITS-split EP
- PAGANS-Everybody Hates You-CD
- R.F.T.C./BLOODTHIRSTY BUTCHERS-split 2xEP
- DOGMATIZED-Ipse Dixit-EP
- V/A-Pestilence-box set/HONEYWELL-LP
- MUKILTEO FAIRIES-Closet Check-EP
- SPOILED BRATS/BUTTAFUOCO-split 2xEP

SMELLY MUSTAFA

- PREHENSILE MONKEYTAILED SKINK-Gorilla-EP
- DEEP 6-The High Speed Adventure-EP
- SPOILED BRATS/BUTTAFUOCO-split 2xEP
- ANTISEEN-Eat More Possum-LP
- CORDUROY/MEICES-split 45
- THIRD LEG-Long Horn-EP
- KEPONE-295-45
- DEAD AND GONE-No One-EP
- EMBRYONICS-My Problems-EP
- Serial Mom-movie

NEIL NORDSTROM

- MVD/PINK FLAMINGOS-split EP
- DOGMATIZED-Ipse Dixit-EP
- ENEMY SOIL/WAD-split EP
- FEEDING THE FIRE/SPAWN-split EP
- MUKILTEO FAIRIES-Closet Check-EP
- AGATHOCLES-Use Your Anger-LP
- V/A-Mie City Hardcore-EP
- AFFLUENTE-EP/TIMEBOMB-EP
- V/A-Pestilence-box set
- OUT OF REACH-EP

JEFF RANDOM

- BEGUILED-Blue Dirge-LP
- R.F.T.C./BLOODTHIRSTY BUTCHERS-split 2xEP
- COWS-Cow Island-45
- THEE HEADHUNTERS-It's My Tribe-45
- PAGANS-Everybody Hates You-CD
- BIKINI KILL-First Two Records-CD
- CORDUROY-Now Hwat?-45
- FIREWORKS-Set The World On Fire-LP
- SPIDER BABIES-I'm Dead-45
- SPOILED BRATS/BUTTAFUOCO-split 2xEP

BRUCE ROEHRS

- RANDUMBS/DEAD TREE-split EP
- DEVIL DOGS-L.B.M.F.-EP
- G.G.'s KIDS-Honor Thy Father-EP
- MOHINDER/NITWITS-split EP
- NITWITS-Catalyst-EP/SUSPECTS-Uncle Sam-EP
- ANTISEEN-Eat More Possum-LP
- FIREWORKS-Set The World On Fire-LP
- MAGNITUDE 3-What A Way To Die-EP
- V/A-Mie City Hard Core-EP
- QUINCY PUNX-We're Not Punks...-LP

KEN SANDERSON

- SCREECHING WEASEL/BORN AGAINST-split 45
- HUEVOS RANCHEROS/PHANTOM SURFERS-live
- SPOILED BRATS/BUTTAFUOCO-split 2xEP
- R.F.T.C./BLOODTHIRSTY BUTCHERS-split 2xEP
- DEATH SIDE/CHAOS UK-split CD
- BEGUILED-Blue Dirge-LP
- V/A-Punk USA-LP
- V/A-Pestilence-box set
- MUKILTEO FAIRIES-Closet Check-EP
- TIMES SQUARE PREACHERS-EP

JON VON

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- SPOILED BRATS/BUTTAFUOCO-split 2xEP
- BEATNIK TERMITES-Schoolboy's Dream-EP
- V/A-Punk USA-LP
- DEKE DICKERSON-TJ Tuck-45
- WITCH DOCTORS-Goin' To A Graveyard-EP
- GLOOMIES-Resound-EP
- SPIDER BABIES-I'm Dead-45
- CAVITY-Built For The Human Race-EP
- Garage Shock '94-live

TIM YOHANNAN

- FIREWORKS-Set The World On Fire-LP
- MAGNITUDE 3-What A Way To Die-EP
- NITWITS-Catalyst-EP
- SCREECHING WEASEL/BORN AGAINST-split 45
- SPOILED BRATS/BUTTAFUOCO-split 2xEP
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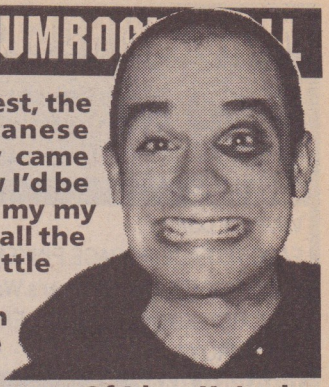
THIS MONTH'S ISSUE



Hey there! To be honest, the concept for a Japanese theme issue initially came about because I knew I'd be conducting extensive interviews with a number of individuals and bands during my my last visit to Japan. Knowing how things work around the office here, I figured that all the interviews would probably coincide with the same issue anyway, so why not do a little extra leg work and fill up the whole issue?

The commitment to a theme issue goes a lot deeper. During my trips to Japan I've been constantly impressed with a great number of bands and people within the Japanese punk scene. People such as;

Masaki Kobayashi - the former bassist of T.D.F. and current bass player for Power Of Idea. He's also the primary person behind Tribal War Asia, a label that makes a point of releasing records and CDs for as affordable as possible, in a country where even independent releases are notoriously expensive. In conjunction with his mother and sister, Masaki helps to save, house, and feed literally hundreds of unwanted animals whom would otherwise be exterminated by the Tokyo City government. An interview with T.D.F. appeared in MRR #112. (Masaki Kobayashi/ JH549/ 8251 Shiwata/ Mizuho/ Nishimata/ Tokyo/ Japan)

Mitch sXe Ohashi - singer of Divided We Fall. Just by choosing the straight edge lifestyle, Mitch makes waves in a country where the majority of people smoke, drink and eat meat. In his band's lyrics, he's bold enough to address Asian against Asian racism (which many in xenophobic Japan turn a blind eye to). He also helps put on cheap shows where he attempts to unite Tokyo's various bands by mixing hardcore and noise/grind bands. Additionally, his shows are smoke free, and considering almost everyone smokes in Japan, unless you have a health problem people consider it rude if you ask them to not smoke. (Mitch Ohashi/ 2-15-11-202 Higashirinkan/ Sagamihara-City, Kanagawa 228/ Japan)

Akane Nakamura - editor of *Fringe* fanzine, [See her interview this issue], who lives out in the sticks by Japanese standards and works a crummy job, but still manges to to get out and about and network enough to compile enough info for her great publication. It's inspiring that despite the fact that her city has no scene to speak of, she can release a great looking, fun and informative mag. (Akane Nakamura/ 3688 Tsuboh-Cho/ Fukuyama/ Hiroshima 721/ Japan)

The three aforementioned people, and others covered in this issue, are just a fraction of the diverse array of people involved in Japan's scene. By doing a theme issue we can dispel the myth that Japanese hardcore/punk is just some misinterpreted blur of sound and image with mangled English lyrics.

Unfortunately, time constraints and the language barrier prevented this issue from being as thorough and informative as I had planned. However, hopefully the contact addresses that accompany this issue's interviews will result in some global networking and communication. Japan is really not as far off and foreign as many make it out to be.

If nothing else, in the future I hope we will hear more regularly from punks in Japan, Asia and less-heard-from regions of the punk universe.

Cheers, Devon Morf

Special thanks to Naomi Hirakawa, Nori Kozuma, Jim Matison, Kiuchi Nobu, Mr. Satoh, Tim Yo, and Winni W. for all their help with this issue.

NEW AD INFO: 1/2 PAGE ADS ARE OUT, WE'RE *NOT* RAISING OTHER AD SIZE RATES, BUT ENCOURAGE PEOPLE TO RESERVE ADS FOR EVERY ISSUE IF THEY FAIRLY REGULARLY SEND IN ADS

Beginning next issue, we will be eliminating 1/2 page ads. Currently, most such ads could be easily transformed into 1/3 square ads without much of a loss of content. The additional space gained from that should help us reduce our ad backlog (about 1-2 months), our classified backlog (1 month), and our interview backlog (3-4 months).

We should also then be able to accommodate some advertisers that were having their ads rejected because we weren't reviewing their stuff anymore. We should now be able to run ads for releases that were within our old area of coverage, though we still won't be reviewing things unless they're generally within the areas of garage punk, classic punk, punk hardcore, etc.

We were going to be upping the ad rate on the 1/3 page sizes to compensate for some of the loss of revenue from 1/2 page ads disappearing (we used to have about 22 pages of 1/2 page ads per issue, a total of $200 per page. Keeping ad rates as they were, it meant a max of $140 per page for those 22 pages, or a loss of $60 per page x 22 = $1320 a month. Muliply that x 12 months, and we get a loss of $15,840. Yikes! But I still think we can manage with that, so the rates will remain as they were for the existing ad sizes:

1/6 page	(2 1/2" x 5")	$20
1/3 page long	(2 1/2" x 10")	$40
1/3 page square	(5" x 5")	$50

Thanks, Tim

P.S. A few important suggestions:

•Anybody who thinks they want to do an ad every issue should give a call and reserve a regular spot. This will guarantee you space and (generally) better ad placement.

•Bands that want to run a tour schedule should call and reserve space in advance. Then you can send in the ad at a later date once you know what your itinerary is.

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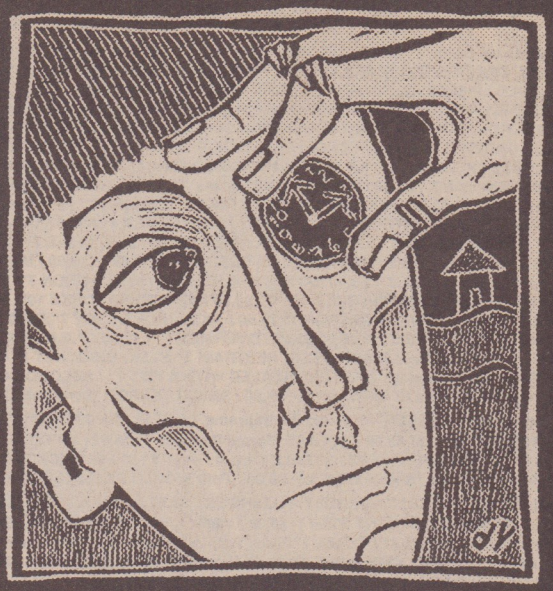

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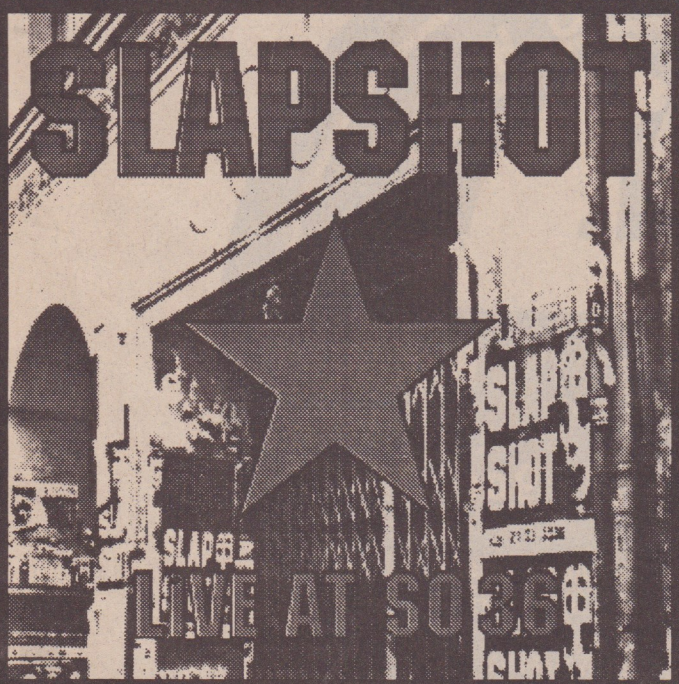

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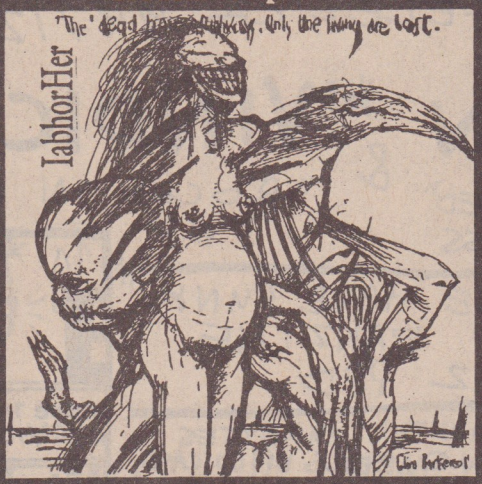

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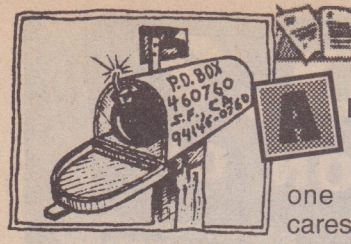


Letters

Dear Fine Folks At MRR/anyone else who cares:

Why do I give a fuck about Kurt Cobain's suicide? I guess because the whole story of Nirvana is more or less (in my opinion) the story of what happened to punk rock in this country.

Mind you, I ain't one of these folk who bitches and whines about "punk" being dead. If anything, I think the mainstreaming of SOME elements of punk attitude, style etc. have driven those of us who care underground, which is what we need to do if we are to maintain our individuality, scene, or whatever the fuck else each of us is into punk for. I DO think, though, that Kurt thought of himself as a traitor to the cause. If I were in his position I might too. After all, he was getting credit that rightfully belonged to Darby Crash, Will Shatter, Michael Kowalsky, Stiv Bators and countless others who are still alive, too numerous to mention. And yes, Kurt deserves credit and recognition. The problem was that he didn't have the balls to stand on his own and see the media shit for what it was. He didn't have any sense of his own place in the history of punk, in the history of pop (because he DID become a pop musician) and the sense of humor to laugh at it all, and do what the fuck he wanted, like John Lennon did .

It wasn't Kurt's fault that he became an unwilling pin-the-tail-on-the-rock-star for stupid mindless media types. I believe that Nirvana stumbled into the star stuff, that they didn't set out to be arena rock stars. In 1991 that kind of thing just didn't happen to punk bands. It was Nirvana who changed that. Suddenly if you weren't a punk (or what's that word they came up with in New Yawk? GRUNGE???) band you couldn't get signed. Nirvana turned punk into pop (and big dollars) in this country, much the way the Sex Pistols did in England. Now I'm not saying this is good or bad. It's just a fact. And as I stated earlier, I think that punk - true hardcore punk - has buried itself underground again as a result of all this hype, and I think that's the best thing to happen to the scene since it started.

I thought it was cool that Kurt asked Pat Smear of the Germs to join Nirvana. Poor Pat - can you imagine what he must be going through, first losing Darby, and now Cobain to suicide? I hope he doesn't decide to quit music, because I for one think his post-Germs stuff has been way cool and I want to hear what he comes up with in the future.

Anyway, what's the point? Just that I'm sorry Kurt Cobain is dead.
Velma W.

Hello there MRR readers!

I've wrote this open letter to everyone whose been readin' this zine for reasons of personal shits and matters concerning our whole scene. As you know, like Malaysia and Japan, ours is geographically isolated to access of foreign travel, but what sets us apart from our more fortunate Asian neighbors is that their standard of living could afford them to travel and do mails not with a heavy effort of earning such money. Here, it's far different for most people in the underground scene are lower middle class (unemployed) and working class kids who doesn't have the money to mail shits like 5 times in one week. So, I do hope that you would give consideration to those people who are trying to make a link between our scene and yours. I was made to write this concerning the gang talks I've been hanging out with our friends at gigs or on the streets. I've talked to a lot of brothers who do zines and tape trades and they've been talkin shits like, they've been downplayed by people in the U.S. for like 3 months to never. And it's sad concerning the waste of their hard earned money and the time wasted is enough to fuck em up. Some begin to think that they've written the wrong people, that maybe they've written to racists, and I know it's not the case because I've been told who they've written to, but I cannot say anything because it's still a fact that they were fucked-up and I do not know the reason.

Ours is a scene that is growing, we have no hc/ punk radio show and the MTV format here is the Hong Kong version which is twice as bullshit as the U.S. format. The media's exploitation of the "alternative" music have caught up with our still growing scene and it has distorted a lot of newcomers in the underground. Information is as much as needed now than before and so is the availability of "real" underground materials so that choice will outrun the shits the majors are forcefeeding our scene to die.

The correspondence of zines down here is vital to the growth of our underground scene, to have links and be part of a global village that has made borders of nations irrelevant. So, to those of you who have received mails from our country (Philippines) or our neighbors Malaysia or the Middle East, please do reply as that simple matter of correspondence, all punt together is a big factor of our growth.

To the good people involved in Cries of Hate (Singapore), Order a New World, No Longer Silent, Crumpy, Hot Lunch (USA), Junkmail (Japan), there are 23 other American fanzines that didn't reply to our mails as far as last year. We're still waiting for your reply, but we will not print the zine names so that misconceptions would arise. But we do hope that you would reply. C'mon, you know who you are. Just check out your old mail and I bet that there's an envelope from the Philippines!

O.K. until then, thanx for the time. Know love and keep the peace! One in the struggle Anti Fanzine c/o Reypeace Bravo, 123 Sibulo Subdivision, 4023 San Pedro, Laguna, Philippines. Oh, by the way, a big hello to Me First, Crooked Edge, Tsuyoshi Konno and our favorite hc bands down there in the Manila hardcore scene Half Life and Bambix! Take care, y'all!

Dear MRR and readers:

First of all, to whoever at MRR sent me the March issue. It brought back good memories of when I use to go to punk shows and listen to hardcore music. I still do when I can, but since my friend Action Jackson (another black punk) left for another prison, I've been out of the loop as far as tapes goes. Yeah, even though I turned 35 in January, I still love punk music as much as I did in 1979. I still write songs, too. In fact, one of the poems I sent you in March, "Young Kamikaze" was wrote this year. So like I'm doing time till '95 for robbery here in Corcoran State Prison in California. It really fucks with me to see others who like punk and not be able to kick it with them. Racism is so out in the open here, it's not even funny. Skinheads hang out with nazis and the few punks who don't gang bang won't dare go against the grain cause they would be putting their lives on the line. As for myself, I'm like fuck it I show anybody my songs and poems to anyone who will listen and I tell everybody who gives me shit about being a punk that I love hc and look 'em in

the eye when I say it. Brothers here call me a sellout, white boy lover, traitor and brainwashed. That's when I read 'em the riot act. I love punk music and I'm always happy to explain why. I consider punk truth in it's rawest form (real hc, that is). When I get out, I'm going to put together a band called Society's Stingers. I've got enough songs for two tapes, all I need is music to go with my poems. I don't play any instruments, but I'm a good lead screamer. If anyone is interested in hooking up with me, just use the address at the end of this letter and let's talk about it. I will answer all letters. Or you can write and let me know what's it like on the scene. We got no radio stations that play punk here so I was dying for some home cooking until MRR came slam dancing into my cell. By the way, I got your address out of the periodical dictionary in our library. Thanks,
Lee Dennard - C99768/ Unit 3A04 Bed 22o Low/ PO Box 3461/ Corcoran, CA 93212-8310

Dear MRR,

The statistical (factual) evidence is overwhelmingly clear.

Competitive capitalism, opportunism and consumerism cause greed and social inequality. A minority prospers at the expense of all. The top 2% own over 50% of the wealth. They control the rest. A large majority lives in perpetual poverty.

27 million on food stamps in the USA, April 1994.

20% of the population (50 million) dependant on private and public assistance.

35.5 million officially in poverty (defined as family of four with an income under $13.500 per year).

Half in poverty are children.

5,000,000 children go to bed hungry: another 6,000,000 are borderline.

16,000,000 women over age 65 live in poverty (cradle to grave).

35 million have no health insurance. 40 million have no pension coverage.

6.5 million 'officially' unemployed. 14 million underemployed.

Among the 90 called middle class there are tens of millions who are 90 to 180 days from bankruptcy-or the streets.

1,000,000 homeless.

This POVERTY AND INEQUALITY directly results in the majority of crimes of violence and crimes for gain. The suffering and death that results is factually catastrophic. This poverty is also the cause of most alcohol and drug addiction..

The rich and powerful and their politicians never get around to admitting this, facing it or solving it, It goes on and on, year in year out. It grows with every decade, no matter who gets elected.

The people must take matters into their own hands and get rid of those who profit from this or perpetuate it; in order to stop it or change it.

The American YTEM is a criminal lethal social FAILURE.
MCS/ St Petersburg, FL 33714

MRR Readers,

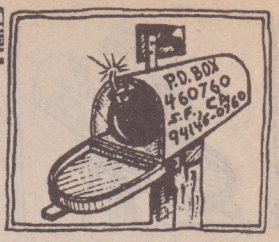
I'm writing this letter mostly because of the review in issue #131 of the Stomp That Pussy CD. The real name of the band is STP and the reason the packaging and sound quality suck is because Lost & Found put it out without our permission. After I found out about it being booted I called them and they agreed to send a 100 copies. Well after 110 days and over fifty dollars worth of calls I received only 42 CD's and 24 empy jewel cases.

Stomp That Pussy is a fucking stupid name. STP's initials never stood for that. Not only did Lost & Found boot us but they change the name of the band to something stupid like that. STP is not the only band I know Lost & Found bootlegged. They've also booted a Deathwish 7" and a Siege CD. If anyone would like to know more details of the Deathwish, Siege or STP stories, write me and please don't buy the STP CD from Lost & Found. Thanks, John STP/ PO Box 58/ Boston, MA 02134

Dear Tasters of Latex,

Lily Braindrop-Burana here, former editrix/publisher of *Taste Of Latex*. I know there are a lot of you out there have been waiting a distressingly long time to receive your copies of *Taste Of Latex*. I just wanted to let you know that the magazine is in the process of changing hands —from one DIY sex freak to another— and it's really been chaos-a-go-go in the order-fulfillment realm because of this changing of the guard.

If you've ordered a sample copy, it'll come your way. It may not be the most recent issue 'cos that one is sold out. If you've ordered a sub, it will be a bit of a wait. 'cos we start subs with the current issue, which is, as stated above, out o'stock. But subscriptions are all in a tidy little computer file, and will be filled with the issues put out by the new publisher.

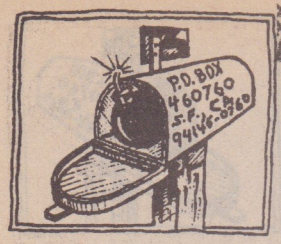


That's the scoop. Thanks for your patience, to those of you who have any left.
Lily Burana/ *Taste Of Latex* 'zine

MRR,

I'm writing in reference to Joe Coughlin's letter about GG Allin. Joe, I would think GG's timing would be obvious to anyone. Getting sent to prison a week before you are supposed to blow your brains out on your 33rd birthday is pretty fucking convenient. Face it, the boy chickened out, and had to create an escape that would leave his reputation intact. If GG was serious about committing suicide he could have done it in prison. But there wouldn't have been an audience, and without an audience GG was nothing. Also, if you ever carefully watched GG in action you would have seen how he took his cues from the audience. When he was at the Primal Plunge in Boston he would ask the audience "Do you think I should kick her ass?" pointing at someone in the front row. If the audience said yes, then he'd do it. This was not the impulsive out of control wildman punk rocker you thought the guy to be. This was contrived performance art. At the same performance, when GG was getting ready to go after someone else in the audience, Nick Zedd nodded no, and GG backed off. Nick Zedd is a five foot twerp, but GG operates on cues, and just a nod from Nick was enough to make GG change directions. This wasn't a punk rocker breaking all the rules. This was an actor taking cues, and adjusting his performance as needed.

Just before GG died he was doing interviews with every slick rag that would take him on. His words were carefully chosen for maximum shock value, and he talked mean and ugly as he sat in corporate offices bullshitting petty journalists. Nick Zedd's article captured the real GG. GG was basically a fucked up red neck misfit from New Hampshire, not unlike a lot of southerners I know, who made a game out of "You don't have a hair on your ass if you don't...." Sure, GG took the game a bit further than



Letters

most, and he managed to convince everyone it was punk rock, but the bottom line is he was just a misfit with a niche. As for GG setting fire to everything he owned when he was in Chicago, a suitcase full of panties, doesn't that seem a bit contrived Joe? It probably generated a few lines in the fanzines, but was that really the radical act of a genius? And Joe, I've had friends OD, and let me tell you, it's really a bullshit way to go. Most of the junkies I have known were fucked up rip off artists, and doing junk is more the act of a coward who wants to hide in a corner and go to sleep, than the act of someone brave enough to take on society. GG was an interesting phenomenon, but I could show you a hundred other ignorant red neck scum just like him who would easily take the same dares, and probably garner your respect. Junkies OD every day, assholes self destruct all the time, and while I enjoyed a few of GG's songs (most of it was bullshit shock value nonsense), I could still see the guy for what he was: a psychologically disturbed misfit who took on dares he couldn't handle, and self destructed more because of people like you Joe, who thrived on GG's acts because they are basically voyeurs who dared GG to do more and more and more until he could do no more. It's people like you Joe, who killed GG, not Society. Society could care less.
Oberc/ PO Box 14252/ Chicago, IL 60614-0252

Dear MRR,

I write this letter to express my disgust with the actions I've just encountered with a large number of sXes. I used to call myself straight edge ever since someone told me I was because I didn't smoke or drink or do drugs. I would just like to state up front that I never did like their shitty new school music or that "in your face" attitude some people had.

My principle belief was to each their own. My story starts a few weeks ago when a fellow sXe fell off the band wagon and got pissed out of his mind. Two days later I went to a gig. Two sXes came to me and asked if it was true about my friend. I said yes, and immediately after, they said

"We've got to get that straight edge traitor!" I'm not sure if they were serious, but I seriously thought that I would get shit kicked if I'd mention that I also got tanked the night before.

Three weeks later I decided to try acid. The next day two of my friends and I went and helped serve food in the market for "Food Not Bombs". When we were done we decided to go to the sXe gig in which Snap Case and Foreground and some other band were playing. They were playing at this new DIY venue called 5 Arlington. Three guys rented an old TV repair shop and turned it into a gig space with the help of any one who showed up to help with construction. They have no permits or any thing like that, so it is important that no one hangs around outside or causes trouble because the neighbors might complain. When we drove up it was a fucking zoo! At least 40-50 people were in the street. The neighbors were watching as the crowd of over testosteroned sXes were slowing down or even stopping traffic. I thought for sure that this was going to be the last show here. I started talking to some non sXs girls and they were complaining about the attitudes of all the fucking chauvinistic pigs at the gig.

There were no women in the pit, and if some man dared accidentally bumped into a woman he had to make sure that his big though, rugged, manly body did not snap that poor little frail girl!(that was sarcasm) I understand that politeness is cool and everything, but it was all to apparent that the treatment was specifically applied to members of the female gender.

There was a lot of talk of being hard core sXe. Correct me if I'm wrong, but isn't the hard core sXe movement homophobic and pro-life. In case you hardcorers didn't think about it, pro- lifers want to force women to have unwanted children by not letting them have the choice of abortion. Which means that if you support the pro-life movement you in turn support the sexist patriarchy of man's dominance over women, ya dummy! And suppose the reason behind hardcore being homophobic is the belief that faggots aren't manly enough and don't have enough testosterone! (that also was sarcasm).

The sXes lined up to do a race down the street. They were running down the street without bending their knees. My first impression was that I thought they were doing the type of imitating that school children do of the physically disabled. Later someone told me that they heard someone talk about having a pickle up their ass, but who the fuck really knows.

Then a car went by with two women inside. They slowed down because people were blocking the way then a bunch of people climbed on the car, at least 7 or 8. Maybe I'm just a wimp or something, but personally I would have been terrified if a bunch of really big and excited guys that I didn't know hopped on my car.

Foreground was the last band to play and so everyone entered the gig place. I was outside because I was scared to enter. This one very obnoxious sXe who happens to have no respect for women and who assumes that every"pretty"woman must be heterosexuals and is obviously looking for sex, started to harass woman going by. (I will not mention the name of the person even though every one who meets him will notice this character trait right off the bat. P.S. I'll probably get beat up for writing this. Oh well, fuck it!) He kept insisting that she enters the concert hall. He persisted and kept walking with her down the street even after she repeatedly said no.

I was totally shocked! We ended up only staying for 15 minutes because we were disgusted and scared. One of the comments I heard was that sXes were nothing more than sober jocks with baggy pants. And you know what? She was right! One of my friends said that she was embarrassed to have ever called herself sXe. I was fucking, embarrassed to be a member of the male gender (more so than usual). You could actually feel the concentration of level of testosterone in that part of the city. I'm sorry if this letter offends the sxs who were aren't over testosterone goof but maybe you should find a new title or something so that no one classes you with the other losers.

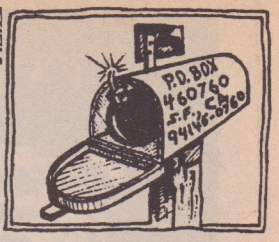
I'm sure I'll get beat up if this letter gets printed but I'm too pissed off to let this incident go by with out a word being said.

I think I'll start smoking just to piss off the fucking "brotherhood".
Christopher Polgar, Straight Edge traitor extraordinaire!

Dear Matt Average and Maximum Rock'n Roll,

This is a letter in response to the review of my fanzine *Our Struggle* in MRR #132. First I'd like to thank you for the effort to review it and the review is real fair I think. What I wanted to say is,

Letters



that I totally appreciate your criticism on the Hardline and Earth Crisis interviews. You are totally right, I should have been a lot more confrontational, especially against the hardline, but as every body knows, mail interviews make being critical and confrontational very difficult, because you don't have the possibility to answer, or question directly after getting an answer. Good, but this should be no excuse for me, because I had the possibility to clear up what I think about the things the Hardline guy said, I've missed that be cause of my laziness which was a huge mistake so I hope you give me the space to clear those things up.

To start with the stuff the Hardline guy said about homosexuals, that the Hardline treat homosexuals who could not choose to be or not, the same like any other people with a "mental disorder" like schizophrenia, etc. Well, this is nothing more then a huge amount of shit, homosexuality is definitely no form of mental disorder and will never be. People said hundred thousand times before, homosexuality is only love, love, love. It is one of our most important rights to love whomever we will, as far as it does not hurt anyone else, no one can take away this right from us. And "wanna be gods" like the Hardline people who are almighty and can decide what is natural and what not have nothing to do with the idea of hardcore/punk, it's nothing more then this hypocritical moral which you can find any where in this fucked up world. Also when the Hardline guy tells me that it is not right what I said, homosexuals weren't always being oppressed, in the old Rome it was normal to be homosexual, he claimed well, who definitely gives a fuck about the old Rome when it seems that gay-bashing is the new hype for a lot of people? To wrap it up, I do definitely not agree with what the Hardline said about homosexuals, there thoughts are plain and simple "stupid". I stand up for the rights of homosexuals and lesbians as far as I can, and I will stand in defense of this essential right *to whom ever you will*!!! This means for all people who are homosexual and lesbian, even if you are not born as a homosexual, there is nothing unnatural or "mental disordered" when you find out that you are more attracted by the same sex, it's your right to decide not theirs!

The next point I should have been more critical is abortion, I'm sick of the fact that abortion seems to be the new big deal in hardcore, making abortion illegal is totally stupid and the number of dead women in illegal abortions will rise. Women are mostly not the right persons to blame for abortion, I guess it's also an outcome of more then 2000 years of patriarchal oppression. Abortion as a form of birth control out of a lack of responsibility is stupid and wrong. Only a woman can actually decide if she abort or not, but I think that also men have the right to speak their opinion on abortion, because only communication between female and male can "solve" the sexism, to respect each other, to try to learn from each other and to understand each other. The possibility of adoption is a question where I have at the moment no clear thoughts on, but to tell women when they were raped that the should carry the baby and give it to adoption is stupid as hell, because there is not 100% proof that a "fetus" (also when you already think a fetus is not a human being) can't recognize that he/she is unwanted in a way, and mostly a child is unwanted or hated by the mother when the baby is the result of a rape which I can understand as far as I can say that as a male, because I've been never gone through the pain of rape or through the daily suffer of sexism. I'm more a part of the sexist machine and I feel guilty about that but I think there is no chance that I change totally, because some things are so hardly manifested in the male nature, maybe you can overcome it, I hope so, I try my best. OK, at last something on the strong militant veganism stance, I support it in any way as long as those direct actions don't hurt people but I do not believe in a vegan revolution and I do not feel superior by being vegan although it is a great thing to live cruelty free.

I guess that's it, I hope you print it and everyone who want to make comments or criticism on what I wrote is welcome, I answer every letter, I'd like to communicate and learn and talk so come on. Oh, Maximum Rock'n Roll is getting better from issue to issue, no punk rock without maximum rock'n roll, but there is still something what bothers me, there is a note that you don't want racist, homophobic or sexist classifieds and ads which is really cool I think, but why then all those ads about all things from G.G. Allin? If I have to name a person in punk rock who is really sexist in the most brutal form I would say G.G. Allin, not that I give a fuck about him and I thank god that he died, but I can't understand why he gets all this glory in the hardcore/punk scene, he definitely don't deserve it, he did nothing for punk rock. OK, I finally close this letter and don't mess with straight edge, ha, ha. This world is fucked and so am I! Issue 132 has the best cover for a long time. Sorry for my bad English, I try to get better. Thank you for the patience, time and space. I'm outta here. Yours sincerely,
X*Our Struggle*X c/o Tom Lang/ Pidingweg 33/ A-5020 Salzburg/ Austria

To MRR:

I'm writing on behalf of my band The Rickets concerning our recent entry in *Book Your Own Fuckin' Life #3*. In our entry we are listed as the "Kings of Punk." The typist confused the word "Puke" for "Punk" causing it to look like we ripped off Poison Idea. The Rickets are on our own label "Puke Records," therefore we call ourselves the "Kings of Puke." To avoid further confusion we need to make it public that we have no intentions of ripping off Poison Idea's "Kings of Punk" moniker. We understand typists have a hard job typing up hundreds of entries, but we hope this letter clears up this small and unfortunate error. Thanks.
The Rickets "Kings of Puke!"/ 12305 Miller Rd. NE/ Bainbridge Island, WA 98110

Dear Lali and MRR Readers,

Thanks for your reply to my letter (MRR #132) regarding Canadian postage prices. However, I contest your claim that a 7" package weighs 7 oz. According to the Blacklist Mailorder catalog (Sept. 93), an average 7" record weighs 2 oz. and the mailer weighs an additional 2 oz as opposed to the 3 oz. and 4 oz respective figures that you quote. The cost to mail a 4 oz. package to Canada via A.O. Small Packet Air is $1.04 whereas it costs 98 cents to mail the same package within the U.S. First Class — a difference of 6 cents. While the weight of particular 7"s (including mailer) may exceed the 4 oz. figure that I've cited, the majority of packages that I receive fit the 3 - 4 oz. range. Therefore, I still fail to see any justification for charging Canadians an extra dollar for postage on 7"s.
Ted/ 3555 Don Mills Rd. Unit 6-129/ Willowdale, ON/ M2H 3N3 / Canada

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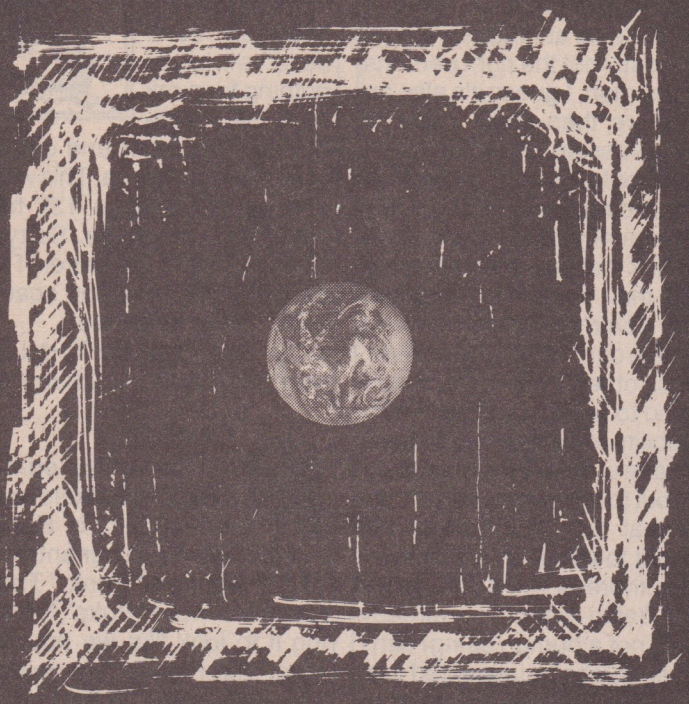

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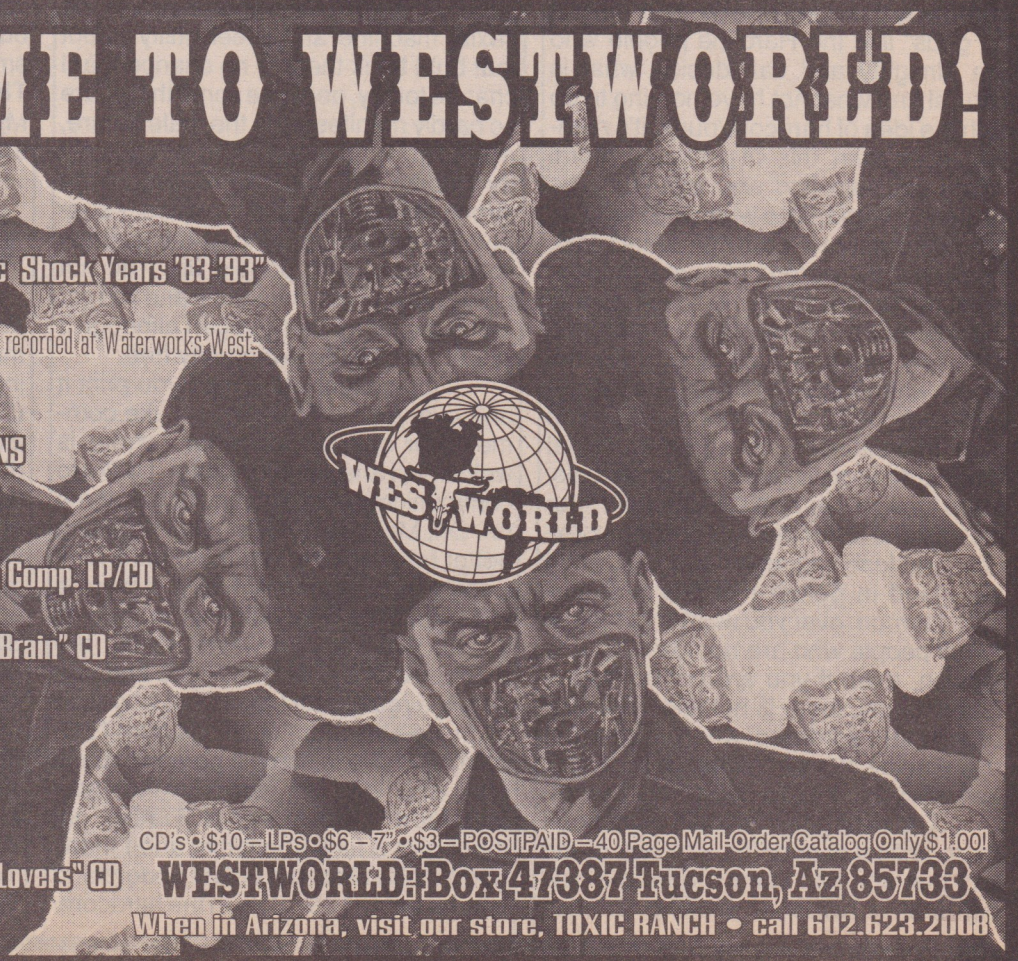

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We put out updates every 6-8 weeks with tons of new stuff. All orders are processed the same day and shipped the next business day (checks may be subject to hold - see our winter '94 catalogue for details). Damaged goods can be exchanged. Three different ways of shipping in the U.S. available. We also give you lots of free stuff (infos, photos, flyers, zines-subject to availability) w/ your order. We'll take credit-cards soon. Sounds too good to be true? We've been doing this over 3 years now and the fact that we have 85% return customers every time we put out an update speaks for itself.

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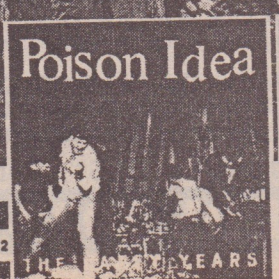

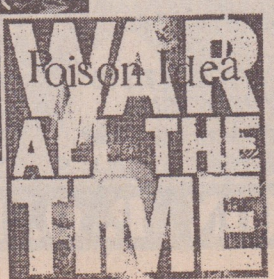

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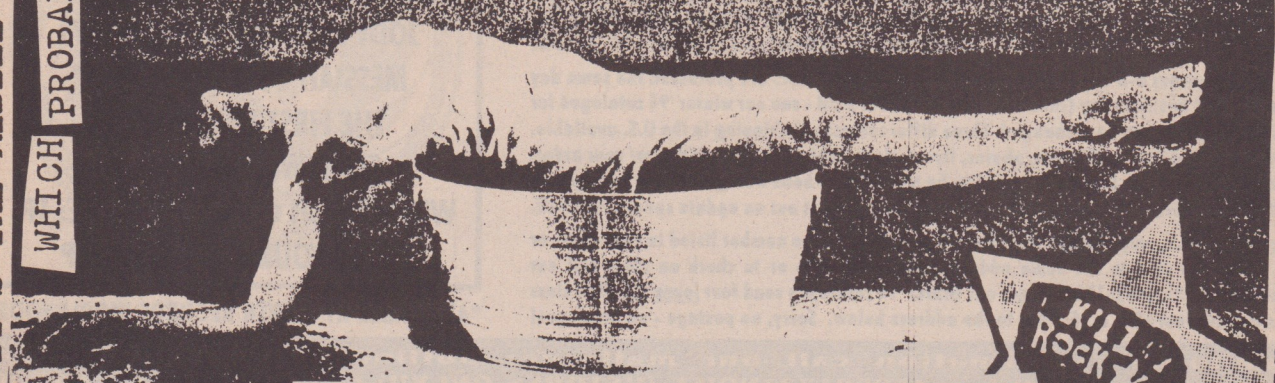
Universal of Armaggedon 'The Switch is Down' 6 song 12" ep

Team Dresch 7"

Unwound 'New Plastic Ideas' LP/CD

godheadSilo 'The Scientific Supercake LP' LP/CD

UNLESS IT'S THE MIDDLE OF THE NIGHT WHICH PROBABLY MEANS DOESN'T IT ALWAYS FEEL LIKE MORNING EVEN IF IT ISN'T



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W/UNBROKEN

July 1	San Diego, CA
2	Los Angeles, CA
3	Tucson, AZ
5	Omahah, NE ?
6	Chicago, IL
7	Columbus, OH
9	Buffalo, NY
10	New Jersey
11	Connecticut
12	Boston, MA
13	Hamilton, ONT.
14	Toronto ?
15	Washington, D.C.
16	Virginia Beach
17	Syracuse, NY
19	St. Louis, MO
21	Tucson, AZ
22	San Diego, CA
23	Los Angeles, CA

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"At Both Ends" LP/CD $7/$10
"Stalemate" 7"/CD $3/$6
New 7" on Overkill late summer

TEN-O-SEVEN

July 4	Portland, OR
5-13	West Coast - HELP!
14	Phoenix, AZ
15	Tucson, AZ @ DPC
16	Albuquerque, NM
19	Lexington, KY
20	Dayton, OH
21	On WFMU - New Jersey
22	New York City - Help!
23	Connecticut
24	Rhode Island
25	New Jersey
26-27	Boston, MA
28-30	Virginia/WA D.C.
31	Pittsburgh, PA
August 1	Columbus, OH
2	Muncie, IN
3	Chicago, IL
4	Wisconsin
5	St. Paul, MN
6	St.Cloud, MN
7	Mankato, MN
8	Rapid City, SD
9	Boulder, CO
10	Idaho Falls, ID
11-12	Spokane/Tri-Cities, WA
13	Redmond, WA

Call (206) 525-0431 for info. or if you can help out. California dates needed!

"You're Cool" LP/CD $7/$10
"Chainsaw Orchestra" LP $6
"Happiness Breakdown" 7" $3

BRAND NEW UNIT

June 14	Seattle, WA - Crocodile
15	Seattle, WA - Moe's
16	Bend, OR
19	S.F., CA - Thirsty Swede
20	Sacto., Ca - Press Club
22	L.A., CA - Sugar Shack w/Throneberry & Joyride
23	L.A., CA - Roxy w/Fluf & Big Drill Car
24	Huntington Beach - 5902 w/Naked Ape & Lidsville
25	Costa Mesa - Dollhut w/Joyride
26	San Diego - Casbah
27	S.F., CA - Paradise w/ '68 Comeback
July 2	Bellingham, WA - 3-B

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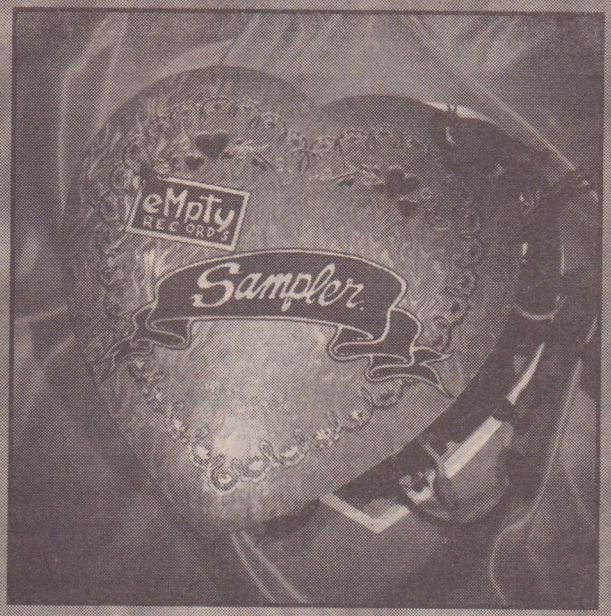

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MAR 23- N´YAWK,NY-Under Acme
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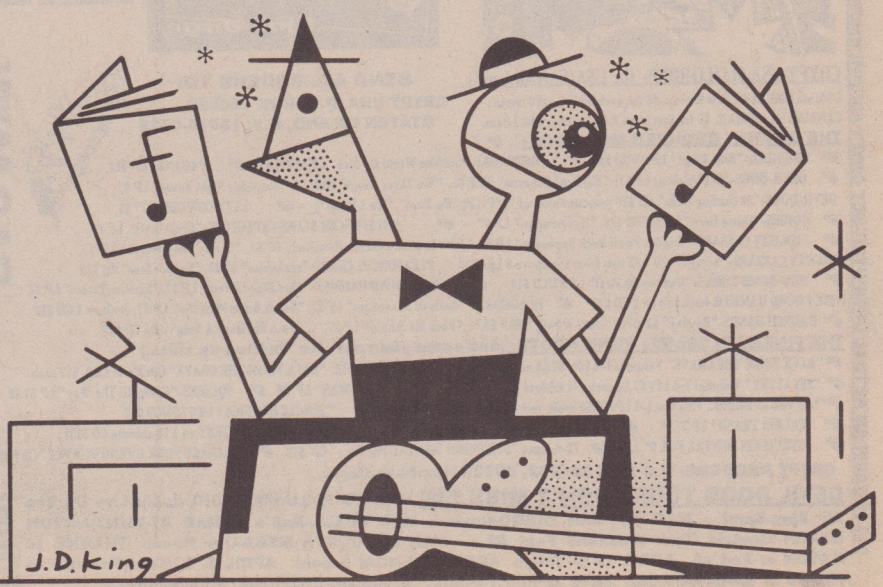

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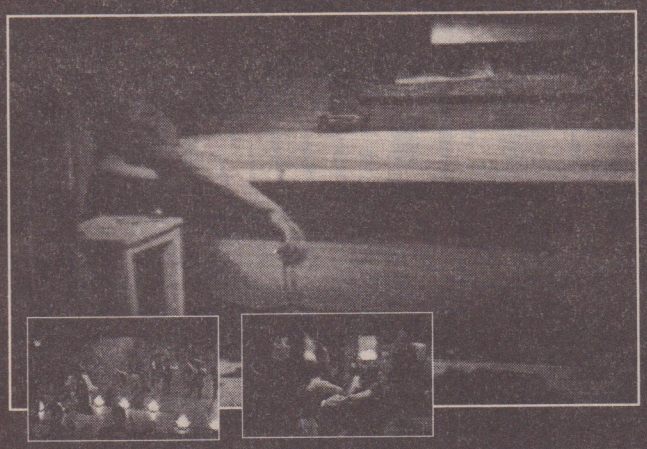

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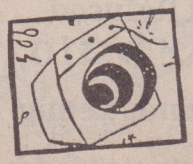

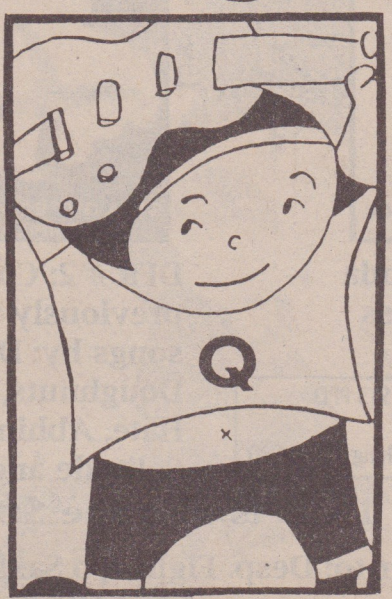

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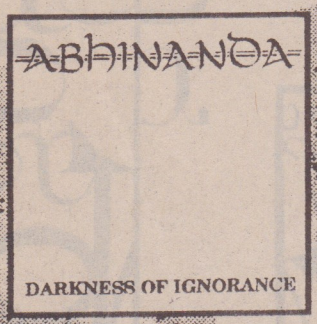

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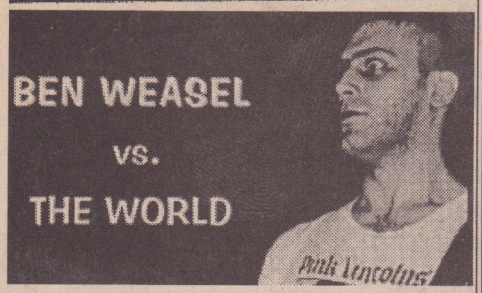


I think we're gonna list the official break up date of Screeching Weasel as June 20th. We were gonna break up at the end of the year, after doing a short East coast tour in the summer, a new album and a longer tour in the fall with Jawbreaker. We had a big old band meeting in mid-April during which the lovable Vapid decided to quit. That ended the possibility of a summer tour. Then we had to sit down and decide whether we wanted to go through the bullshit involved in getting a new bass player - undoubtedly someone from out of town 'cause this town is kinda dead for Screeching Weasel to find band members. We decided that it wasn't really worth the hassle to get someone to do a record and a tour only to pull out the rug and break up in December. But since the songs were written and three out of the four of us were still around, we figured we'd bring in a ringer to play bass on the album, then call it quits.

The reasons for Vapid quitting are his own and it's not my place to discuss them in this column. Suffice to say, I was closer to him than anyone else in the band and our friendship will continue.

Plenty of bands have what I call purely business relationships; even if they're great friends and hang out together all the time, they don't get too involved in other band member's problems. I don't like the idea of being in a band like that. I like to know the people I'm in a band with. I want 'em to be the kind of people I'd respect and admire if I met 'em for the first time. That's what I had.

Things didn't run too smoothly for the first four or five years of our existence. We were constantly changing band members. People quit, people got kicked out, the band even broke up for a year and a half at one point. By the time we had knocked it down to just the four of us, things were working great. We were tight on stage and we rarely fought. Everyone was making money and even though it had turned into a job, it was about the best job any of us could hope for.

I was the focal point of the band for several reasons, primary among them being my big mouth. I was the singer, I wrote most of the songs and I made most of the decisions about artwork, playing gigs, and where we stood ethically. Unfortunately, I overshadowed the other guys in the band. After going through a zillion band members, some of my friends suggested that I *was* the band, and that I could get anyone to play the other instruments. One of my friends even suggested that I should boot Jughead, the only original member besides myself, and find a better guitarist. What they didn't understand is that despite my "tight ship" band policies and overwhelming rigidity in general, I wouldn't have been able to do the band without the other guys.

On our last tour, we got into a big fight in the van on the way to San Francisco after an L.A. gig we'd bailed out on. After getting into a shouting argument with Jughead (one of two since I've known him), Vapid and Panic seemed a little grumbly.

"Listen," I told them. "You two are not fucking irreplaceable. We've gone through drummers and bass players before and we can do it again. Me and John (Jughead) started this band and we're gonna end it." The point of my tirade was to let them know that just because we were finally drawing crowds instead of flies, just because we were selling records instead of watching them stack up in the closet, that didn't mean that we were anything special. I think I made my point, but I was also wrong. Not about them being replaceable, but about the underlying assumption that the band would go on as it had been without them. It can't. So, we can do our last album without Vapid, and it'll be a good album, but the band won't be around anymore 'cause Vapid won't be around.

People sometimes forgot that there were three great people on the stage with me. Without them, I woulda been like Bill Miller without Ted Rogers. Jughead, who I've known since I just started getting pubic hair, is one of the greatest people I know. He's about the only guy I know who keeps his mouth shut when he doesn't have anything to say. When he agreed with me, he stood behind me and when he didn't, he said his piece and then sat back. He isn't the greatest guitarist in the world but between his stage presence, his effect on me (just having him around kept me from going completely over the edge and creating the fourth reich) and the things he added on guitar - little, barely noticeable things that contributed heavily to the sound of the band - he was incredibly important. On some of those long drives through the night, he'd ride shotgun with me and listen to me ramble. He never talked too much, but he listened. And despite the fact that he didn't have a complete understanding of my agoraphobia, every once in a while he'd ask me, "How's your head?" That one, non-judgemental question - no overtones of patronizing or duty - made "my head" a lot better. After years of me taking care of almost all aspects of band business, John took it all over without a peep when I told him I was burnt out and needed time to myself. He's a great guy and I'll miss being in a band with him.

Dan Panic was the only real musician out of the four of us. In fact, he's among the best drummers I've ever heard. A drummer in another local band noted for their condescending attitude toward three chord punk and their insistence that they were "blazing new trails," once asked me why Panic, such a great drummer, would wanna be in Screeching Weasel. "I think he likes playing fun, simple punk rock music that people *like*," I answered. Yeah, I have a mean streak.

For his first eight months in the band he used the words "you guys" instead of "us" or "we" when referring to the band. After every gig, he'd apologize for fucking up on one song or another, even though nobody ever noticed any fuck ups. After a while, it became ridiculous. One night when we were in Corvallis, Oregon, we hatched a plan to get him to cut it out. We played a good show, nobody fucked up and the crowd was happy. While we were loading in, Vapid pulled Panic aside and used his own line on him: "Boy, I really fucked up tonight." Panic just looked at his shoes and said, "Yeah, me too."

Eventually he stopped being such a perfectionist and turned into a one man P.R. team for the band. While the rest of us were busy getting away from the club after a gig to be all jaded and cynical, he'd be talking to eighty different people who wanted to meet the band. We'd be sitting in the van ready to go and every time, someone would have to go grab Panic away from his newest friend. He was always smiling on stage, even at the cruddiest of gigs. He remains such an optimist that sometimes I wanna whack him, but he's really a stand up guy.

Vapid, who had been a singer in about fifty different hardcore bands before we joined up with him, was not a bass player. We gave him a bass and he played it anyway. With Vapid, we finally had someone who sang great back ups, and I finally had someone who possessed a great intuition for songwriting. Whenever I was showing the band a new song, he was always the first one to learn it, often as I was playing it for the first time. You might think that's an easy trick, seeing as how my songs aren't exactly Bizet operas, but I've played with far more experienced musicians, pretty accomplished guitarists, who would take an hour to learn one of my stupid three

chord songs.

Vapid also writes great songs and even though he's out of the band, we're using a couple of tunes he and I co-wrote on the new album. When we were roommates, he would sit in his room and play the guitar all day, like eight hours a day. It drove me nuts, especially since he never played our songs. But he got better and better and it became obvious that he really fucking loves playing punk rock. He retained the ability to listen to our own songs as a fan, so whenever I showed the band a new tune, I always sneaked a peek at the look on his face. If I could tell he liked something, nine out of ten times it ended up on a record. If he didn't, nine out of ten it got dumped.

Besides all that, I became good friends with Vapid and he's still, along with the other guys in the band, one of the greatest guys I know. Vapid often gets accused of being arrogant, a snob. I'm always a little shocked when I hear that, 'cause he's anything but a snob and he sure isn't an arrogant prick. He's naive and almost innocent in many ways, but he also has more time in the punk scene than any of us, including most of the old-timers in the Chicago punk scene today. He was going to gigs when he was fourteen, taking a bunch of different buses and trains to get to the various dives where bands like Strike Under were playing. He was into punk rock when it wasn't plastered all over the place, when it wasn't so fucking easy to be a punk, when having a bald head or a mohawk in his high school was an invitation for a beating. He doesn't gloat about it. He doesn't sit around and romanticize about the good old days. He's more concerned with what's happening now then what was happening in '83, but all the local punks who have given him shit could learn something from both his knowledge and his attitude. Vapid was there for the Effigies, Articles of Faith, all those old Chicago bands. Like I said, he doesn't use that to gain credibility, but considering that he's still around plugging away, getting ready to start a new band and all, it seems to me that these jerkoff Bad Religion wanna-be band members in Chicago oughta have a little more respect for the guy. He's for real. Vapid ain't gonna be packing it in, moving on, growing up and finding a respectable niche in society anytime soon.

As a band, it's nice to be able to say that we did what we set out to do. It's a cliche to say that we never thought we'd get the kind of popularity we now have when we first started, but it's true. But even more true than that is the fact that when we started, there was literally *no* possibility for a Chicago punk band to get the kind of fame and fortune that's so goddamn easy for anyone with a guitar today. We lost a lot of money for five of our eight years. People who have been calling us to offer us big money and good gigs in the past year are the same people who wouldn't touch us in 1989. When nobody but the critics and a handful of fans gave a shit about us, we still wandered around the country playing to ten and twenty people crowds, getting gigs cancelled left and right. We didn't form our band and suddenly become a marketing machine. Unlike most bands today, we weren't out selling t-shirts before our first gig. We decided early on that we weren't gonna work with scumbag crooks in the local music scene. We stuck to that principle when we couldn't draw flies and we stuck to it up until our breakup, when we still couldn't get a local gig without sucking up to the scumbags who have destroyed the Chicago music scene with their bullshit business ethics. Instead of sucking up to the crooks like all the other local bands were doing, we started putting on our own shows. Instead of sucking up to the local crooks running a record label, we put out our own records. We turned what seemed like sweet deals down when we had nothing to fall back on, no Plan B. And things worked out anyway.

You might remember the column I wrote last year in which I reprinted a letter to the local crooked club, the Metro. It was signed by a bunch of bands, and a bunch of people who hadn't even started their bands yet. The letter denounced the Metro's ugly bouncer situation as well as their lame attempt to cash in the sudden popularity of punk. "We have something better," that letter read in part. Almost half of the bands and people who signed that letter have now either played gigs at Metro or are booked for future gigs. I guess we *didn't* have something better. But I feel better knowing that instead of Joe Shanahan and his gang making money off of my band, it was made by people within the punk community who used it to finance shows that weren't as successful as ours. I feel better for not selling out, for not allowing myself to believe that Shanahan and the Metro have changed simply because they've agreed not to mark up t-shirt prices.

My feelings about the local punk scene now are that it's become nothing more than a large shopping mall. I'm not interested. People ask me why I don't go to punk gigs. They might as well ask me why I don't go to heavy metal gigs. The same attitudes prevail at both. Things will probably get better over time, but for now it's just a gang of teenage girls gossiping in the high school parking lot, waiting for a Prince Charming like Epitaph or Lookout to carry them away so they can live happily ever after. The bands who aren't hell bent for MTV are just plain bitter, expecting the rest of us to see beauty in their failure, as if sabotaging yourself and hiding behind the D.I.Y. banner is a good excuse for why your band can't sell records.

No matter how much of an asshole I am to some people, at least I can look at myself in the mirror and know that I did it by my rules. I didn't suck ass to get what I wanted, I didn't play politics with the bigwigs and I didn't hide behind the punk ethic as an excuse when my band was failing miserably. The freedom that I experienced from doing things that way is what made me continue when the band was losing money constantly for five years. I don't expect that most of our local bands would understand that.

So, we're shaking hands and going our separate ways. Well, most of us anyway. Me and Dan Panic are planning on sticking together for a new band. We're looking for a guitarist and bassist. We're hoping to find someone who writes songs and maybe sings a little, too. We're going to be picky so it'll probably take until forever to get the band going. I'm in no hurry.

Oh yeah, we're looking for women to join the band. I have no explanation for this (When I mentioned it to Tim his reply was, "What? What? What? What?" - despite the repetitions, I'm still not sure what he meant). I just think it might be fun to work with people who have a slightly different take on life. And through personal experience, I've come to the conclusion that women are decidedly easier to get along with than men. I won't play the old game of pretending women are saints or anything, it's just that they seem less impressed with all the glorious bullshit that puts stars in the eyes of young punk rock boys. They seem more pragmatic and independent, and despite my fascist tendencies, I'd like to try to have a band where I'm not making all the songwriting decisions. Of course, that means we have to find people who like the same type of music as us (like old Husker Du and the Muffs and Jawbreaker and the Rezillos and the Ramones and Crimpshrine and cool fifties and sixties doo-wop bands and cool eighties new wave bands). We have to find people we can get along with who don't use drugs (an unfair, prejudiced decision you might say, but my experience with even light drug users has shown me that they're unreliable, flaky and annoying to be around) or drink like fish and who are people we'd like to hang around with. It's a tall order to fill. Like I said, I think we'll be waiting for a long time. Well, if you live in the Chicago area or wanna move here to be in a band with a grouchy

fuck on nerve medication and a floppy drummer boy with a hopeful smile perpetually plastered on his face, drop us a line at P.O. Box 66722 / Chicago IL / 60666-0722. I'm closing down the old post box in Prospect Heights so don't write me there anymore.

Hey, welcome to the latest in the world of pop. This being column number two, no one is left in the pop-sicko life expectancy pool. So I win! My prize: free pop records, so where are they? Actually, the response has been really cool. Thanks to all who've been supportive. No retreat! No surrender! (unless Tim gets mad at me).

First up is the ATOMIC BOYS "Stacie" 45 on Guilt Ridden Pop (2217 Nicollet Ave., Minneapolis, MN 55404). These guys deliver great spunky indie pop somewhere in between The Church's "Unguarded Moment" and the Grant Hart side of Husker Du, if that makes any sense at all. I know, I know. The RED NUMBER NINE "Mary" EP on Farmhouse (448 Madison Dr., San Jose, CA. 95123) is cool all-girl amateurish pop punk with the best version of "Johnny, Are You Queer" I've ever heard. The THROW-CATS "I Wish I" 45 on 50% Records (12516 Stable House Ct., Rockville, MD 20854) sounds like a great Bats single. Need I say more? O.K. I will. Flying Nun-ish jangly pop. Besides, you have to respect a band that admits that they're not very bright, but that they can lift heavy things.

S.F. popcore icons J CHURCH have a new album "Prophylaxis" out on Broken Rekids (P.O. Box 460402, San Francisco, CA 94146-0402). More great poppy emo punk with a few Pavement/Archers of Loaf type of ditties thrown in. Incredibly tight rhythm section with great guitar dynamics. Great sound with a free 7" included with the vinyl release and the song title of the month "Why I Liked Bikini Kill". Right On! Also on Broken Rekids is the FOUR POINT STAR "Stranger's Ways" EP. Great Husker Du meets Mission Of Burma stuff. The A-side is a great pop punk song and the b-sides are the second coming of the Burma boys. Awesome gal drummer and cool weird guitar riffs. Great production too (although, I may be biased 'cause I helped out; oh yeah, I'm still waiting for my free dinner, that's gratitude!).

SHREDS Volume 1 "The Best of American Underground Rock 1993" CD on Shredder (75 Plum Tree Lane #3, San Rafael, CA 94901) is an amazing pop punk/indie pop singles comp. with everyone from MARY LOU LORD and the SWIRLIES to J CHURCH and NOFX. 20 great tracks and many great lesser known bands. (Oh yeah again, my band THE PARASITES is included on this, but don't let that discourage you.) Best comp. in ten years! I think?

Speaking of SUPERCHUNK (o.k. maybe we weren't, but I felt it was time for a segue), their new LP "Foolish" on Merge (P.O. Box 1235, Chapel Hill, NC 27514... note: not major label-ish Matador) is their least rocking but most tuneful record yet. Powerful at times, sparse at others. Mac is a pop genius who does it his own way. Pop angst rules, man! Give this guy a hero's welcome. 2-4-6-8..., o.k. , o.k..

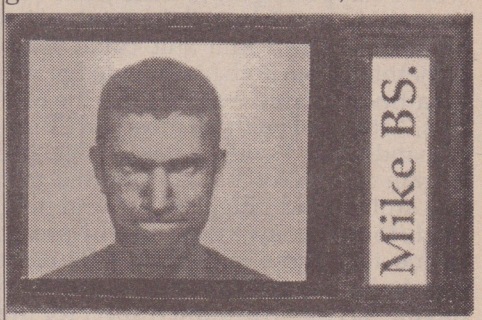
Speaking of crazy glue, the MOVIOLA "Lookin' In" EP on Anyways Records (118 E. Patterson Ave., Columbus, OH 43201) sounds like the first Pavement single with Neil Young singing. Lo-fi fiends take note. The MELTING HOPEFULS on Dromedary Records (50b Circle Dr., Lodi, NJ 07644) is decent gal singin' noise pop in the Breeders vein with a little Belly thrown in. The WRENS "Silver" CD on Grass Records (c/o Dutch East India, PO Box 800, Rockville Centre, NY 11571-800) is packed with 23 pop ditties in the early Pixies/Grady Sisters vein with a more pop feel. There's some good swirly atmospheric stuff here too. Program out the clinkers and you'll have a great LP.

At this point, I'm starting to realize that maybe I should do this column every month. Not so much for the abundance of reviews or the importance of giving vital pop records my undivided attention, but because typing this long really sucks. (Are we allowed to use more than one finger?)

Anyways, The new G-WHIZ CD "Hook" on Medical Records (61 E. Columbus Ste. 102, Phoenix, AZ 85012) sounds like a good All LP slowed down and more melodic. Good vocalist and possible "tune of the month" with "Rockford". Cool cover too with two cats kickin' kitty butt. The KPANTS "Charmless" CD on Grinning Idiot (PO Box 10634, Eugene, OR 97440) is really good early Lemonheads sounding stuff. You know, before Evan Dando decided it was cool to be a space cadet. (Sorry Juliana). There's some great punk power pop stuff on this baby. Another decent punk power pop rock-n-roll thing-ee is the JOYRIDE "Another Month of Mondays" CD on Docter Dream (841 W. Collins, Orange, CA 92667). This has a current Social Distortion feel with hooks galore and an ex-Adolescent. What a pleasant surprise considering all the other "marginal" post-Ads. stuff.

HEAVENS TO BETSY has a new LP "Calculated" on Kill Rock Stars (120 NE State #418, Olympia, WA 98501). You know the sound, amateurish all-girl stuff in the K records/ Chikpea vein. The KID CHAMPION "Adam's Newts" 45 on Mint Records (699-810 W . Broadway, Vancouver, B.C., Canada V5Z 4C9) is a great debut in the Charlottes/ dreamy Sonic Youth vein. Great tiny voiced gal singer with dissonant drone-ee jangly guitars. The EGGPLANT "Sweet Anarchy" EP on Bus Stop (PO Box 3161, Iowa City, IA 52244-3161) is an awesome indie pop gal singer band in the Popguns/Primitives vein. A band with a history that I'm told not to talk about. Also on Bus Stop is the ROCKETSHIP "Hey Hey Girl" EP. Great boy/girl harmonies in the My Bloody Valentine "Ecstasy and Wine" sound. Jangly, wimpy and a cool organ sound. I've seen these folks live and their organ seems like a pain to take to gigs. Maybe they should contact that band I mentioned earlier that can lift heavy things.

Anyways, I'm tired so I'm gonna go. Until next month or so, later.



It's not very often that, in these pages, I write about bands I'm in. Firstly, I've never felt that comfortable using my space here to talk about band stuff. Secondly, I'd been happily out of band-life for quite some time.

Well, that's kind of changed, at least some what. A short while back I spoke to the other members of GO! and we've decided to play together again. Of course, as I write this, I'm in Missouri, Aaron is in Albany, NY, Jim is in New Jersey, Steve (the last of the many bassists we had) is

wherever it is in NY that he lives, and Greg is still on Long Island (in law school, no less). But we've spoken, and we've decided not only to do another show at ABC-No-Rio, which will be July 2nd, but also to go into the studio and record another 7"EP. After that, it's not clear, and there's no sure commitment.

This is odd because, although we've broken up three times, displaying our lack of faith in the idea, the last split happened in October of 1991. That's over 2 and a half years ago. We've interacted with each other very little in that time.

We broke up for various reasons based on principles that we held. I'm hoping this will work out without us becoming hypocritical to all that we said we were about.

This brings up another band related subject, and perhaps a more important one.

GO! has never wanted to do a CD. We didn't want one when we were together, and that has not changed over the years. So far 7 or 8 labels have offered to do a CD reissue of the GO! EPs, and we've turned down each one. The interest is flattering of course, but we'll stick with vinyl, thanks.

Recently, while announcing the upcoming LP compiling the first four GO! 7"EPs (out in September on Epistrophy records based in Hannover Germany), and explaining to yet another label why we don't want to do a CD, I received a reply which surprised me:

"I think you're a fool for not putting out a GO! CD as east European folks will do it instead"

Just a sentence on a postcard, sure, straight and to the point, yet it brought up real issues, deep hitting ones. More than the author probably realized when he quickly penned the note.

My aversion to CDs is ethical and practical. CDs, from day one, have been pushed by the major corporations to the extent that vinyl is dying out. It's getting harder and harder to press vinyl, and to get stores to carry it. Being a person who happens to like vinyl a whole hell of a lot and sees it as an important way for bands without tons of money to express themselves, I've led GO! on this moral stance (the others back this decision, but I think I'm the most gung ho about it).

And it is a moral stance for me. I see CDs as "bad," for whatever that's worth to people, and I won't participate. Just completely not interested.

Somehow, then, it doesn't make sense for me to do something that I'm morally against, to do something that I think is detrimental and horrible, just because someone else may rip me off and do it "first." I'm not a musician to try and milk as much cash as I possibly can out of a group, nor to see how many different formats I can appear on, nor to go with what would sell the most product if it would make me go against what I stand for. My ideals mean something to me. They did before, and they still do. If someone considers me a fool, then fine. So be it. If someone's going to rip me off then they're going to do it. I still won't play the game, though.

So, if you see a GO! CD, please remember that it is not just a bootleg, which I generally don't have problems with, it is a complete slap in the face to what GO! was, is, and will be about. A GO! CD is like military intelligence. Just doesn't make sense. It's not GO!

Anyway, for GO! info, please write (with stamp or IRC) or Fax. Distributors, get in touch.
Mike. East Wind Community. Tecumseh, MO 65760. USA. (417) 679-4684.

Greetings subhumans! This month finds two relatively new bands popping up in the San Francisco Bay Area. One "punk as fuck" outfit is the THE RANDUMBS out of Santa Rosa. THE RANDUMBS have a split 7" EP called "Partners In Research" out now with DEADTREE on the flip. The RANDUMBS play raw fast unadorned punk rock, similar to the DUMMIES from Pennsylvania. Two of the songs celebrate the joys of drinking. "Invite Only" extols the virtues of "breaking some shit" and "shit gettin smashed", at some poor lout's parents' house. "Noma Pride" describes the futility and camaraderie of a semi-rural upbringing; "We'll keep drinking cause we're not thinking, we're not scared cause we don't care. Noma pride it'll make you pay." THE RANDUMBS are sensitive boys, they implore you to "send pictures of your girlfriends naked and letter bombs" they thank Budweiser, Olympia, and the makers of Lyndaine. They remind us that "Goleta is for guys who give rim jobs to small farm animals". What fuckin punks!

Another really good split EP is the NITWITS and MOHINDER 7" on Stinky Feet/Unleaded Records. The NITWITS had a great high and midrange team of singers; the "Jessie" counterpart hits high notes that would make Poly Styrene envious. The NITWITS played uptempo rapid-fire punk rock songs that might remind some of the feistiness exhibited by late '70s English punkers. The NITWITS were technically very skilled for a young band. The song, "Captain America" has the following interesting lyrics, "Superhero model idolization, damsels in distress but you can't handle the nation. America, I know we're in a hole, America I know we've lost control." In "Strawgly" the NITWITS wrote, "Hypocrisy rapes the salvation of a man and everybody has somebody feeding from their hand. All we like sheep have turned and gone away, we have turned, everyone to his own way." Jessie has gone on to sing in a new band, though. MOHINDER plays a noisier grindier punk with screamed vocals and extremely busy drumming and bass playing. It's a split label release: Stinky Feet Records, 4583 Pearl Ave. #4, San Jose, CA 95136. Unleaded Records, PO Box 1333, Cupertino, CA 95015.

On Giant Claw Records out of Australia comes a cool little record by the MAGNITUDE 3. The band is from Japan, two women from Kobe and one man from Osaka. Together they make one fuzzed out, messed up low-fidelity garage squall.

Out of Arlington, Virginia, USA comes the SUSPECTS with a swift little EP featuring "Uncle Sam", "Catfish", "Bondage", "Mommy". This is high quality, fast, shouted punk rock with loud guitar on top and choruses that would win the UK SUBS approval. This record is available for $3 from Torque Records, 3510 North 8th St., Arlington, VA 22201.

Two Oregon bands that have putting out decent records lately are the SPIDER BABIES and THEE HEADHUNTERS. The SPIDER BABIES have a new single out on Fred Cole's Tombstone Records, called "I'm Dead/Treat Me Right". It's got great singing and just enough fuzz guitar and organ so that you don't miss the 60's. THEE HEADHUNTERS share a drummer, Colin Gilmore, with the SPIDER BABIES. THEE HEADHUNTERS guitar player Pat Yonally is a wildman and must be seen to be appreciated. The man is clearly possessed by some satanic jungle thing. The new record from THEE HEADHUNTERS , "It's my tribe/Here we are again" and the SPIDER BABIES record are available through Tombstone rercords P.O. Box 1463 Clackamas Oregon 97015.

The legendery DEVIL DOGS fresh from a tour of Japan and southern California have a raging new record out called" LBMF" or" Laid Back Mother Fuckers". Thanks to Arman of Headache Records for this treat. Order yours today from Headache Records PO Box 204 , Midland Park, New Jersey, 07432. Write

the DEVIL DOGS at 341 Lafayette St. N.Y., N.Y. 10012.

Those ill-humored honky-tonk hessians, THE FIREWORKS have delivered an entire record of dissatisfied rumblings this month on Crypt Records. It sounds as if Hasil Adkins and Waylon Jennings got together over a bottle of bourbon to remake the planet. On "Set The World On Fire" these evil punks sing about the "City of assholes" and "Hey Fucker" and further their plunge into eternal damnation. Then they include numbers like "Keep a shakin' " and "Gimme another shot " and all hope is lost for their souls. Get some of this "Triple-guitar Fuckabilly Squeal" for yourself soon.

Lookout Records has an interesting compilation out now with unreleased tracks by some very good bands. Represented are THE QUEERS, FACE TO FACE, VINDICTIVES, SCREECHING WEASEL, and SUBMACHINE, amongst others. SUBMACHINE has been putting out unflinching great hard-core records for years. Three seven inchers you should track down are "Mindless Device", "Sex Deterrent", and the split with FILTH. SUBMACHINE has a tough hardcore sound, fast and powerful, not unlike THE WRETCHED ONES or the DERELICTS. This is worth you writing to: Rust Records PO Box 81942, Pittsburgh, PA.15217.

Until next time.... See you in hell.

So anyway, i'm beating off at work one day. Spanking it on the clock is one of my favorite things in the world, on accounta it's the only time i feel i'm getting paid what i'm worth (i know, i know — as i've never been a prostitute, contracted the services of a prostitute, worked in the sex industry [unless you count shooting halftones of photographs of strippers with names like "Chesty Love," which i do regularly], or even bothered to sleep with a member of my own gender, many of you have expressed some doubts over my being qualified to be a *MRR* columnist. I mean, sure, i *could* always write about rock'n'roll — but, shit, that's *boring*. Why should people write about rock'n'roll in a magazine called *Maximum Rock'n'Roll?* It makes no sense whatsoever. Nope, i decided i gotta put a new spin on this column — from here on in, i intend to be The Voice Of People Who Whack Off A Lot. I'm sure you'll find the column much more to your liking from this day forward). In my left hand, i have a wad of quality Green Bay toilet paper. In my right, a fistful of tumescent flesh and excitable corpuscles. It is a Good Whack-Off Day (you know, some days are good whack-off days, some days are bad whack-off days — on bad whack-off days, you can tell that your penis really has no pressing urge to stiffen and erupt, but, you know, duty calls and shit and you gotta fuck with it until it actually *does* cop the ejaculation urge, on accounta — unlikely as it may seem — *you may actually have occasion to engage in intimate contact with another human bean later that night*. Pretty far-fetched for a dork like me, i know, but regardless of my prior track record, *there DOES exist a nonzero possibility of me getting laid at some point in my life!* And, the veritable cornucopia of copulation running more than a little slim these days for the Rockin' Reverend, if, via some inexplicable, jillion-to-one quirk of whimsical Providence, i actually DO wind up in the sack with another sentient critter, The Act is gonna be over in about three seconds *unless i have taken the edge off the demon jism build-up via whacking off multiple times that day.* I mean, fuck, i got a reputation as a Rockin' Kung-Fu Sex God to uphold! A Ten-Minute Oil Change will simply NOT cut the mustard! Sure, i *created* the reputation purely out of fabrication and hype, but that's beside the point! The ladies want PERFORMANCE, DAMMIT, not two minutes of foreplay and a sticky lap immediately thereafter. I DON'T WHACK OFF FOR *ME*, I'M SPANKING IT FOR *YOU. Noblesse oblige, motherfucker!!!*) (in actuality, an ulterior purpose was being served by this particular afternoon's onanism: my band [BORIS THE SPRINKLER — buy anything with our name on it {sorry, but i have to say things like that or else you'll lose faith in my integrity and think that i'm deliberately not mentioning my band, BORIS THE SPRINKLER, by name, so that i may appear like a sanctimonious and morally superior high-horse type — fear not! I shan't betray your trust! You have my heartfelt assurance that i will indeed mention my band, BORIS THE SPRINKLER, enough times that y'all come away convinced i'm just one of th' opportunistic, plug-scrounging fellers like everybody else!}] is slated to perform at a local watering hole that evening, and, as part of my stage ensemble for the night, i have picked up a charming leopard-spotted Lycra™ body stocking from the Misses' Department at the local Wal-Mart™ [which you should not patronize because Barb says they pay male employees more than their female counterparts], size M [see, i wear women's clothing from time to time. Who *says* i'm not qualified to write for *MRR?*]. Now, i dunno how many Lycra™ body stockings you male types have ever tried on in your lives, but i'll tell ya one thing: they are *just* not cut to accommodate male genitalia [and that snap crotch is WAY out of control!]. I know, you'd think that somehow if you stretched and tweaked and twanged it the right way, you could shimmy down some of the built-in boob slack to the crotch area; no sale. The boob slack just *disappears* once you get the thing on — and i suppose that's because these things are designed by odious, boob-ogling male types and i'm getting my just desserts for supporting the sartorially corrupt civilization we live in. Anyway, when you're the Rockin' Reverend, on-stage bulge control is always a concern. When you're the Rockin' Reverend and you're soon to be parading in front of a Main Street bar full of shitfaced drunks whilst decked out in a Misses' Size M leopard-spotted Lycra™ snap-crotch body stocking, on-stage bulge control is a PRIORITY). Like i said, it is a good whack-off day. I feel a certain primal might and righteous exhilaration as i slam my fist back'n'forth acrost the length of my plasma-engorged man-scepter. THOOM. THOOM. THOOM. Like everybody else in the world, i think about boning cute Japanese chicks whilst bashing the bishop (i've never actually been to Japan proper — but i did spend some quality time in Tokyo's stupid, fucked-up airport, Narita Field. Any delusions you may be harboring that the Japanese are inherently cleverer than Americans will be instantly dispelled once you hang out at Narita for a while — i think they asked Dr. Seuss to design the floorplan for the place. In point of fact, i think the good Doctor drew up a real floorplan — based on logical principles of crowd dynamics — and a joke floorplan, based on Sylvester McBuckBuck McBuckBuck McBean's Star-On/Star-Off Machine from *The Sneetches And Other Stories*. My guess is that he gave them the joke floorplan for a joke *and no one said anything to him about it* so he just let 'em build the whole goddamn shebang off the Sneetch model and laughed all the way to his grave. Narita has all these criss-crossing, intersecting pathways full of people; some have already gone thru customs, some have yet to go. The been-thru-customs people and the not-been-thru-customs people can't mix, of course, so if you're waiting for your flight in one of the lounges watching sumo wrestling on a Sony Trinitron and you decide you gotta take a squirt, you might find your path to the can cut off by a cute old white glove wearing Japanese security guard whose sworn

duty it is to hold you up until a twenty-minute stream of not-been-thru-customs-yet passengers passes thru on their way to customs, and to hell with your vile American bladder control problems. *Fucked up.* I can't see how the Lee Harvey Oswald Band can stand being there every couple weeks. I left Narita convinced that any notion of "Japanese Superiority" rattling around in the heads of the American public was a myth planted there as part of a plot by the captains of American industry in order to justify wage and benefit cutbacks for gullible Yankee workers; the Japanese certainly seemed to be at *least* as nincompoopish as my fellow Americans. But, hey — i'm a charitable guy! I don't care *how* fucked up my imaginary playmate's airport is — as i stand in the office latrine, i mentally bang her with a missionary zeal undiluted by the logistical shortcomings of her countrymen!). I dunno what it is about Oriental girls, but, as a species, they've been causing me to spring non-stop major wood since i first saw Bernadette do that weird arm thing on PBS' *Zoom* TV show back in the seventies (the best theory i currently got going is that the Mongolian eyefolds sported by Asiatic lasses somehow make Oriental girls' eyes look more like vulvii than those of their occidental counterparts, and this, in turn, rings bells in our crotch that were placed there as part of the genetic hard-wiring connected to the male reproductive function. Granted, this is a really stupid theory — but, as you would rightly assume, i don't understand women anyway). Because i fucking *know* the world is dying to hear this, *yes, my Pacific Rim partner is on her back;* castrate me now if you'd like (however, she does, in most scenarios, have her legs off the edge of the bed-thing and i'm on my knees on the floor — so it's not like, you know, i'm lying on top of her, crushing her with my filthy, repressive manliness or anything). She's wearing a leather jacket, the hue of which roughly corresponds with *PANTONE™ Purple CV* in the Pantone™ Color Palette; sometimes she's wearing Converse Chuckie Taylor hightops (the standard purple or sometimes that '87-era magenta color — but never exactly the same shade as her jacket. That would be, for want of a better word, *too gay*), sometimes she's barefoot. My sexual fantasies do not have a real overbearing Continuity Editor (but, if i could veer for a bit, i gotta scratch myself briskly and muse aloud as to why you gotta plead, coax and beg most female types into wearing their Chuckie Taylors to the beaudoir. Fuck, man, Chuckie Taylors in bed are HOT! I know, i know, they always whine about how wearing sneakers whilst balling makes them feel highly inelegant, but GOD DAMMIT, if i gotta pour myself into a fucking snap-crotch lycra body-stocking for 'em, you'd think donning high-tops for maximum sexual excitement every now and again would be the LEAST they could do!). Depending on how milked-out the mental imagery is getting, i bounce back and forth between intercourse and cunnilingus scenarios as i see fit (as everyone knows, heavily near-sighted guys like myself have a passion for eating pussy [i *think* i can use that word?] BECAUSE IT IS THE ONLY TIME WE GET TO SEE ANYTHING. I mean, regardless of how understanding our partners are, they're gonna *eventually* demand that we remove our glasses — and *then* whaddawe get to see? An earlobe and part of a neck; everything else looks like an image cast by an out-of-focus filmstrip projector. Big whoop); my partner is properly receptive and looks strangely like Naoko Yamano of Shonen Knife, albeit in a somewhat more traditional *Penthouse* mold (funny thing is, i didn't realize that Naoko looked like my fantasy babe until i saw Shonen Knife in Chicago [without getting my ass kicked!] last Friday! And don't worry about the *Penthouse*-y thing — i just use the centerfold bodily archetype as a template of convenience. I'll take slim and tomboyish over stacked and voluptuous in real life any day — in point of fact, my fantasies are almost militantly aboobal on accounta i'm a heavy-duty ass man {little cute ones — not no fool Robert Crumb hinders!}. Hey, most would-be intellectual fucks *are* ass men! Look at the Greeks!]. Funnier yet, *Shonen Knife made the horn-hand!*) THOOM. THOOM. THOOM. My pulsating whatever-stick is seconds away from blast-off. On the astral plane, my partner coos with ecstacy as i try to get a handle on what kinda footwear she's sporting. THOOM. THOOM. THOOM. *Mission Command to Gonad Central, countdown initiated! T-minus ten strokes and counting! Ten! Nine! Eight!* (THOOM! THOOM! THOOM!) *Seven! Six! Five!* (THOOM! THOOM! THOOM!) *Four!* (THOOM!) *Three!* (THOOM!) At t-minus three strokes and counting, i experience a sudden systems crash: due to some atavistic neurological programming glitch, some of the fingers of my left hand have begun to stiffen in anticipation of the oncoming physical hoo-hah. This causes me to lose my grip on my wad of Charmin™ just enough to send it into free-fall, floating towards the toilet bowl just as i am beginning to bring the hand that up until recently steadfastly clutched the all-important clump of tissue towards the business end of my soon-to-erupt dingus. *SHIT!!!* I immediately yank my right hand free of my nether regions, mentally beaming a stern "HALT!" command towards my throbbing weenie (uh, i *can* use that word, can't i?). The TP has miraculously landed on the rim of the toilet bowl; i begin to bend at the knees to recapture it (NOTE that i did not BEND OVER to grab it — this would have brought my FACE directly in front of my slavering PENIS. *Do not attempt such a thing under ANY circumstances!* NEVER look down the barrel of a loaded dick — didn't your mother teach you fucking kids ANYTHING??? SPERM WILL MAKE YOU BLIND! I read it in *Portnoy's Complaint!!!*). I figure i can quickly nab the tissue off the toilet bowl and have it safely covering my semen ejection portal before my mental Naoka-like even knows i'm gone. Unfortunately, this would not even be an issue: acting completely of its own accord, my penis fills in the missing three strokes from memory; throbbing thrice (mightily) and blowing a HUGE wad of sperm into the delicately perfumed atmosphere of the company bathroom, no-handed. In so many words, *OH SHIT.* Too late to prevent Load One from becoming part of the office decor, i see it flying off end-over-end at about a 2 o'clock trajectory as i make a desperate snatch (har) for the fallen Charmin. I do not see exactly where the Initial Load lands, but i manage to reclaim and apply the tissue wad in time to harmlessly absorb most of Loads Two, Three, and Four, although i kind of get some on my hands as well. Composing myself whilst i tidy up a snitch, i grab a new wad of toilet paper and go In Search Of. Our bathroom lighting being none too bright, i kneel down on the dirty tile floor and begin to run the clump of tissue across all the surfaces that lay in the general flightpath of the Renegade Load, figuring i'll *know* i've got it when i suddenly feel the paper sliding thru a puddle of goo. I scrape the tissue clump across the partition separating the stalls. Not there. I try the right side of the toilet bowl. Nope. I try the toilet tank, the back wall, the toilet seat, and that real pesky hard-to-get-at part by where the seat hinges to the toilet bowl. Spooless. I run the tissue across the floor. All i get are a few stray pubic hairs, all probably male. *What the fuck?* This sure the hell weren't no dry heave, pal — i SAW the suspect secretion arcing over the toilet bowl, heading north-by-northeast. I check the left side of the toilet bowl. Nothing. I try the next stall. Nothing. I begin to scour my person, lest the Mystery Seed have surreptitiously hit and clung to a sleeve or something whilst i was making my grab for the fallen tissue. Jit-Free! I repeat the process endlessly, even searching in spots *behind* where i was standing, in case the wad had English on it and bounced. There is no cum, nowhere, no how, no sir. I occa-

sionally feel compelled to stick my head out the bathroom door and loudly announce, in my best possible Scatman Crothers voice, "AIN'T NO ONE JACKIN' OFF IN *HERE!*", but i know i gotta hunker down and neutralize The Phantom Load before someone else needs to use the can — The Phantom Load is a Demon Semen Time Bomb Of Workplace Shame just waiting to erupt! Try as i may, *i CAN'T fucking FIND THE THING.* Now what? Leave it? I work for a real small business; if anybody else finds The Phantom Wad, they're gonna pin it on me *immediately* — i'm the only fucker working there weird enough to whack off in the can *and leave my cum behind* as a present for the next joe. Should i warn my co-workers? *Dear fellow employees: while every effort has been made to insure sanitary lavatory conditions for all, there is a slight chance that the bathroom has become...contaminated...with a small amount of a moderately harmless bodily secretion. Please make a note of it. Regards, Nørb.* What if it isn't discovered until it petrifies, and they hafta rip up the floor or tear down a wall to get rid of it? Fuck, there goes my Christmas bonus! *WHERE IS THE PHANTOM WAD???* Much like a creepy old homo, i spent the entire day searching for cum i never found (although, on the up side, my bulge *was* fairly manageable that evening). To this day, i have seen hide nor hair of the Phantom Wad — all of which has led me to a rather unsettling conclusion: SOMEONE TOOK IT. The CIA, perhaps? Needing a specimen of my DNA with which to clone an army of Rockin' Kung-Fu Sex Bombs? Possibly — but since there was no LSD involved whatsoever, i doubt their involvement. The Russians? Nah. Vodka-dink permeates every level of their society — they're centuries behind the West in ejaculation warfare and wouldn't know what to do with my spunk if they found it in their Post Toasties or Nabisco Shredded Wheat or whatever the fuck it is those people eat for breakfast. Well, the question then is this: *Who knew i was beating off at that particular point in time?* Of COURSE! The JAPANESE!!! *Now* the pieces of the puzzle come (heh) together! It is my considered opinion that THE CRAFTY JAPANESE — as part of another mad quest for World Domination — have invented some type of Sperm Warp technology that allows them, via remote control, to PLUCK FLYING WADS OF SEMEN out of thin air, temporarily relocating the heisted jit into a sort of pocket universe limbo where time is frozen but momentum is conserved. At their devious command, the displaced load can be summoned back from the limbo dimension and returned to our reality with its initial momentum and velocity the same as when it was it left. In other words, they can nab your wad in mid-air, hold it in a state of suspended animation for as long as they need to, and then put it back exactly where they found it, *on the fly* — ostensibly where it will do American businessmen and heads of state the most damage. I theorize that my Phantom Wad will remain in limbo until our company is competing for some huge account with a Japanese firm — then, as we prepare to finalize affairs with the high-powered client, he'll head for our modish restroom, where, split-seconds before he enters, my missing load will rematerialize, landing with a grossifying splat on the toilet seat or somewhere — causing the potential client much unpleasantness, the repercussions of which give the Big Contract to the Crafty Japanese. Eventually, our economy will become so debilitated by this latest advancement in Sperm Combat that we'll become little more than a puppet slave state of Japan, forced to redesign our airports to make them more fucked up than they already are that our masters may feel comfortable when they're forced to slum with the roundeyes. However! There IS balm in Gilead, motherfucker! Being the American Treasure that i am, i have theorized a possible Achilles' Heel of the Japanese Doomsday Sperm Warp Weapon — *Ejaculation Control being the finely-tuned science that it is, i have reason to believe that the Japanese can only capture semen spilled on behalf of JAPANESE WOMEN* . I mean, you never heard of anybody mysteriously misplacing loads of sperm while beating off to thoughts of white chicks, black chicks, farm animals or little boys, didja? (actually, i bet if you beat off to a Teengenerate record — and, as of 11:35 PM CDT 5.5.94, Teengenerate RULE, by the way — the Sperm Warp could still get your cum, even though they're boys. Fuck, a couple of 'em are better looking than half the chicks i slept with! Uh, that is, if you're *into* that sort of thing) Therefore, if we all stop beating off to visions of nubile Nipponese lovelies, we got the Japanese by the balls. Of course, i dunno exactly how we're gonna do this when they keep churning out great records by all these hot-looking Japanese girl bands; i'm sure that's part of their Crafty Master Plan as well. I guess the only real solution — repugnant as it may seem — is to engage in an active program of non-stop balling of oriental females, to the point of O.D. — where we'd rather conjure up a vision of Johnathan Winters playing handball with his own shit at our moment of climax than catch an errant mental glimpse of another half-clad Japanese female when we pop. Fucking *harsh shit*, i know — but i'm willing to do my part. Point me towards Supersnazz, men — i owe this to my country!

P.S. i sincerely apologize to anyone i may have offended if i got the name of the guy from *The Sneetches* wrong.

Greetings. Welcome back to the refuge for the metally dependent. You'll notice this column's a little longer than the last. I had better luck finding worthwhile material this time. Plus, I took the opportunity to throw in a couple of noisecore goodies that I was afraid might otherwise not find their way into these pages. Hopefully, that'll provide some much needed variety in this section. And so, on with the show.

ZENI GEVA have been getting quite a lot of well-deserved press lately. Their new "Autofuck/When I Was on Horseback" single proves that not only do they have a fixation with certain words and prefixes but they can take a traditional British number and make it kick ass. If you're into heavy, repetitious, driving guitars accompanied by angry screams make sure to check them out. (Skin Graft, PO Box 257546, Chicago, IL 60625) Fans will also be interested in the band's fourth live release which has been knocking around for a while. Entitled "All Right, You Little Bastards," it features Steve Albini, who surprisingly detracts from the disc. He's responsible for a disappointingly weak original piece as well as a gratuitous KRAFTWERK cover. The GEVA tracks are primo material though and the sound is on the mark. (N.G., PO Box 64935, L.A., CA 90064)

Another winner is the MINE EP. They're a crunchy young hardcore band whose singer sounds like Pushead with a mouth full of Novocaine. They remind me of MONUMENT in that they're hard to pigeonhole. They border on moshcore, grind, and RORSCHACHiness without getting hung up in any category. Not only does it sound great but the packaging is also spiffy and yet another reason why Common Cause is a label to look out for. (Konrad-Adenauer-Str. 58, 73529 Bettringen, Germany)

The moshcore scene has exploded with several brilliant releases as of late. If you're looking for pistol-packing, "X"-marked, straight edged

monks you'll want to check out RESTRAIN's "Armageddon" 7" on Chapter Records (PO Box 40901, San Francisco, CA 94140). It's one great slab of fist-clenching, teeth-gritting hardcore that shows no restraint when it comes to power. Lose the prefix and your left with STRAIN, a Vancouver band with two releases out already: a chunky powerhouse of a mini CD (Overkill, PO Box 20224, Seattle, WA 98102) and a short but highly destructive single (Heart First, Bockhstr. 39, 10967 Berlin, Germany). Both are steadfastly endorsed by the Epicenter heavy metal Sunday crew. Meanwhile, the inappropriately named BURST OF SILENCE serve up a hefty portion of the edge on their "Thicker Than Blood" EP (Stability, 665 Pioneer Pass, Valparaiso, IN 46383). They must have to play sitting down cuz they've got the heaviest fucking guitars in the world. This one is not to be missed! This celebration of testosterone in action wouldn't be complete without mentioning SLUGFEST. The extra crunchy "Buried Alive" 7" packs quite a wallop and makes good on their claim to combine INTEGRITY and MOUTHPIECE. Definitely worth a listen or twenty. (Structure, 762 Upper James, Ste. 150, Hamilton, ON, L9C 3A2, Canada)

Changing the pace a bit, those machete-wielding drug czars BRUJERIA are back with a tribute to their comrade-in-arms Pablo Escobar and a tip of the hat to los hermanos Menendez. It's a diabolically evil take on death metal and the greatest band concept in the music biz today. (Alternative Tentacles, PO Box 419092, SF, CA 94141)

Morbid Records (Postfach 3, 03114 Drebkau, Germany) has just released a couple of doozies. DEAD INFECTION's "Surgical Disembowelment" LP reeks of old CARCASS thanks to its twisted, guttural vocals and "rough" (to put it nicely) production. While song titles like "Undergo An Operation" may not exactly instill fear, these pathological Poles do manage to bring death/grind back to its heyday. Grind purists should take a gander at the "Cruel Face Of Life." That's the new CD by Brazilian gods, ROT. 42 political scorchers (half of them new) in a mere 40 minutes. Is any more of a description truly necessary?

Also worth mentioning is DISCARGA VIOLENTA's second EP, "Dada." They've taken to playing songs now, some of them downright punk, but they're still 98% grind with some of my all-time favorite lobe-splitting, high-pitched yelps. It'll have the dogs running for miles. (Rotthenness c/o Nelson Augusto dos Santos, Caixa Postal 1197, Ag. Central, 01059-970, Sao Paulo/SP, Brazil).

CRIPPLE BASTARDS have a new split out with WBI. The latter perform their live musical interpretation of a powertool mishap. The former are like a deadly combination of the true NAPALM DEATH and AGATHOCLES. Loser Records, quite fittingly, doesn't give an address but if you write to the BASTARDS (c/o Guilo Baldizzone, Via Manzoni 24, 14100-Asti, Italy) you can ask them about their own label, Glued Stamps Records. They've just released a split EP with REGURGITATE and PSYCHOTIC NOISE, two bands who see the invention of the chainsaw as one of the greatest musical advances ever.

Well, that about does it for now, folks. Remember, if you've got a release you think may be too metal for MRR, slap my name on it and send it in anyway. Till next time stay soft, pink, and oily.

Boy, talk about procrastination! You should've seen me trying to start this column on Japanese bands last 2 weeks ago, then last week, then yesterday, then on and on and on ...Blah blah blah... I mean, I bought one of those self help books that's supposed to rectify this procrastination thing (the kindda books I'm always trying to hide when my punky friends drop by cause they're sooooo Californian.....) Naturally, I haven't even read it yet!

Anyway, I've been trying to write this article on Japanese bands for about a month now, but the truth is I don't know shit about most of them other than the ones I've met at shows here, notably Teengenerate (formally American Soul Spiders———the coolest of the cool names for a band—yes it's true, I'm into weirdness...). Actually, I love the way these guys can play Ramones type music in Japanese at record speed. I'd give anything to be able to go "1 2 3 4" at that pace .Its so punk I love it!

5.6.7.8's —Another of my favorites will be playing out here with the Trashwomen (Yes they're back with a vengeance!!!!) so that'll be a great East meets West show as well .(Did I forget to mention Teengenerate also makes an appearance at Garage Shock in Washington and then'll be down here in SF at the Purple Onion. That'll be a show for you headbangers for sure.

Japan's answer to Link Wray was here not too long ago in the form of Guitar Wolf... actually I kindda dig their sound but I couldn't really decide what kindda music to call it . Was it metal? Was is punk ? Was it rock in roll? Who gives a shit... it was fun and that's what counts in the end.

John from Phantom Surfers produced Japan's latest offspring, Jackie and the Cedrics. Tom Guido over at the Onion played it for me on the phone (OK, not the best sound quality I'll admit) but it had that catchy kindda 60's guitar that made me get up in my living room and do the swim (which was difficult, considering I don't have a cordless phone). I'd be anxious to check them out if and when they get here again.

Since this is supposed to be a "theme" issue on Japan, I feel a little stupid that I don't know a lot more about the Japanese music scene. A friend from Maximum suggested the other day I check out The Garlic Boys who were playing at the Thirsty Swede (formally Nightbreak), so me being the bullshitter I am, told a couple of friends they were supposed to be really punk and that they had better go ...Well anyway, I didn't go and they did. Much to my dismay, at 1 am a buddy of mine comes by my house pounding on my door demanding to be let in. "I'm never listening to you again" he said. "They suck! They were totally metal! What are you talking about?" After a few beers and lots of charm, I had calmed him down, but that's the last time I open my big mouth about some band I haven't heard yet. However, it's not the last time I open my mouth. as you guys have probably figured out. In The Garlic Boy's defense, however, I have to say I probably would've liked the show anyway cause I'm a metal monster from way back.

So let's see ..... How can an untraveled gal like me find out more about some great Japanese bands anyway? Convince Tim to fly me to Tokyo for an in-depth interview (Hey, what the hell, it's a tax write off and I can even pronounce Arregado and Wasabe correctly (although, obviously, I can't spell worth shit!) Drink gallons of Sake and hope a brainstorm may occur? (Although I've been hoping for that one for awhile).

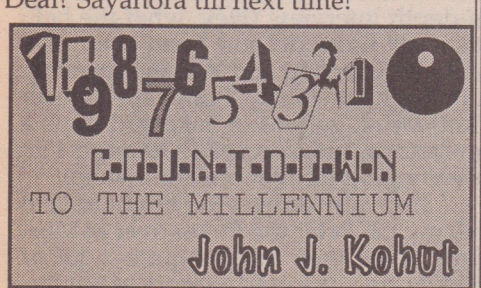
I actually did get the bright idea to call my pal Peter the Puker over at Mordam, since they handle quite a lot of distributing. (he used to work at Subterranean, who handle quite a lot of Japanese imports!). Besides, he's always try-

ing to wow me with his knowledge of the punk scenes abroad but he has the same nasty habit as myself—notably, that he returns phone calls about as fast as my Income Tax return, which I still have not received.

Maybe I just have an aversion to theme issues in general. I don't know. They remind me of theme parks or theme book reports or (god forbid) theme playlists like we used to do at KCSC. "Hey kids, let's string all the songs with the word "doorknobs" together today!!" Anyway, you get the picture. It just goes to show that themes have a way of taking off on their own into something totally unrelated—such as this babbling that I'm doing in the guise of a column. Well...mmmmm...let's see...Saki, Sumo wrestlers, sushi——cute Japanese musicians with Beatle haircuts——there now I'm back on track again! This I can relate to!

One thing I've noticed about the Japanese bands I have seen is their energy that's akin to what was happening here in the early 60's. Rather than the cynicism and apathy that is all too apparent in the scene here of late (with no solution in sight), the Japanese sound seems to be pure, unadulterated fun, which at least for me, I could use a lot more of. Call it escape , call it delusion, but it sure makes me feel good. Anger can be a great catalyst if used for constructive change, and though I've always admired the Henry Rollins and Joey Shitheads of the world, I've always identified more with the bands that could make me laugh at myself in this shit hole —like the Metal Mikes of the world. This seems to be the quality I love most about these bands from Japan.... They're loud and fast but they are able to laugh at themselves and us in the process. We're all dead without that sense of humor and it's pretty ironic to me that it's taking another culture to show us perhaps what we've lost a lot in our own music.

So Japanese punk bands keep me abreast of what's up and maybe we can see some more of you around San Francisco soon. Oh, and Fink from Teengenerate, I'll swap your sweaty T-shirt at the Onion show for a carton of Marlboros.... Deal? Sayanora till next time!



Between the pit of man's fears and the summmit of his knowledge....sits, like, what?

Mothman lives!!!!

According to the FAA, on April 16 a hang-glider near Phoenix soared to 9,000 feet and almost collided with a Boeing 737. The pilot of the America West airliner had to initiate a sharp turn in order to avoid the oncoming human, whom he originally mistook for a large bird. The agency is attempting to track down the high-flyer in order to issue a fine for an air space violation.

Preparing to land in Arkhangelsk, an Aeroflot jet en route from Moscow with 62 on board was unable to deploy two of its three landing gear sections because they had lost hydraulic fluid. Thinking fast the crew proceeded to pour "all the reserves of lemonade" on board into the hydraulic system. It was enough to lower one of the failed sections and allowed them to touch down.

According to witnesses, Detroit attorney William House, accused of conning clients, "stood up, grabbed his head, made the statement, 'I'm going to close up shop,' and went head first" through the closed window of his 32nd-floor office.

Running for Congress this year from California, Sonny Bono credits an encounter on the set of the television show "Fantasy Island" in 1974 for causing him to rethink his life and enter the world of politics. According to Bono, he mistakenly addressed the late Herve Villechaize's character, "Tattoo," as "Pontoon." "He kicked me," said Bono. "I said, 'Thank you, God. I got the message.'"

A judge presiding over a murder case in Fonda, New York, sentenced witness Patrick Doyle, 23, to 30 days in jail for coming to the trial dressed in a t-shirt which read: "If (expletive) could fly, this place would be an airport." Doyle claimed that it was his only clean shirt.

41 channels and nuthin' on

Bobby Johnson of Indianapolis was charged with criminal recklessness, disorderly conduct and resisting arrest after an incident in which he fired six bullets into his television. Police said that Johnson was upset over paying $57 each month for 41 cable channels and there was still "nothing to watch."

Meriden (Connecticut) Aviation Services will soon offer its "Love Flight" for a cost of $220. Passengers will fly on a Piper Cherokee that has been specially renovated with a bed, curtains and a stereo. For the $220 a couple gets one hour aloft, a bottle of champagne, a red rose and a pin announcing their membership in the "Mile High Club."

Much, too much time on someone's hands.....

According to a Dutch researcher who spent five years studying the problem, the most successful way to attempt to swat a fly is to wear red, use a red fly swatter and attack in the late afternoon. Flies have trouble seeing red and they are tired late in the afternoon and thus easier targets because they ordinarily use 75 percent of their brain to see.

Eau de Apocalypse

In June the new perfume "Serb" was scheduled to go on sale in Belgrade. The bottle resembles a hand grenade with a female body shape embracing it. The perfume's designers, inspired by the war in Bosnia, said that the female figure is holding on to the grenade, preventing it from exploding.

Apparently overcome with religous zeal, a Seventh Day Adventist priest and nine Tanzanian pupils died while trying to walk on the water of Lake Victoria in October last year in an attempt to imitate Jesus Christ. The victims were traveling by canoe to a religious festival near Dar Es Salaam when it was proposed that they test their faith.

Police in China have arrested 56 people for impersonating police offiers. Seized in the raids were weapons, uniforms, police i.d.s and 18 police cars. The *Xinhua Daily Telegraph* said that the impersonators collected fines and extorted money from businesses. "Pretending to be diligent officers...they blackmail, extort, take liberties, and rape or seduce women," noted the newspaper.

A former Nazi prison camp located in southern Denmark has been turned into a bed-and-breakfast place. Originally built to imprison Danish resistance fighters during the war, the new owners are now marketing the establishment to German tourists. One night's lodging and breakfast goes for $29.

A 51-year-old cancer patient in Mankato, Minnesota, attempting to commit suicide by turning on his gas oven, instead caused a gas explosion that destroyed part of his apartment complex and displaced seven other residents. The victim, who was hospitalized in critical condition, said that he had just seen a television show about Dr. Jack Kevorkian.

A Fort Worth jury was deadlocked over a murder case in which the defendant claimed "urban survival syndrome" as his defense. According to his defense attorney, the syndrome is "the fear that black people have of other black people." Thus he argued that his 18-year-old client was justified in killing his two unarmed cousins with whom he had a feud going because he feared that if he didn't shoot them they would hurt him. The jury vote was 11-1 in favor of convicting the defendant for murder but the foreman insisted on holding out for an acquital based on self defense.

A village doctor in Pakistan was stoned by a mob and then burned to death for

the crime of setting fire to the Koran. According to the local newspaper, the doctor accidentally knocked a copy of the holy book out of his wife's hands during an argument, sending it flying onto a stove where it burned.

Urges

A New Jersey judge sentenced Federico Fernandez, 47, to ten years in prison for a series of incidents in which he first squirted soap onto women shoppers and then offered to wipe it off with napkins pulled from his pockets. Under the pretense of cleaning he proceeded to rub his hands over their buttocks and thighs. He conducted these fondling assualts while on parole from a prior 30-year sentence.

When does the Sun start spinning?

A village in northwest Nepal has been experiencing a series of unexplained fires that have claimed ten homes. Residents have witnessed fires spontaneously erupt and extinguish all by themselves on rooftops and haystacks. Officials suggest that intense heat and freak atmospheric conditions may be to blame. Villagers, who are blaming an "unseen force," are replacing thatched roofs with tiles.

Squeegees Rule!

All vehicles entering the Chinse city of Chengdu must first pass through mandatory car washing stations and pay two yuan. The car washes are operated by either the army, the city's transport bureau or other governmental agencies and each keeps the fees for themselves. The army claims that the service, which consists of a one-minute spraying with dirty water and no scrubbing or wiping, is an attempt to keep the city clean.

Hobbyists in Action

Jeffrey "The Grinch" Watkins [a nickname he took for himself], 24, of Rochester, New York, was convicted of damaging or breaking into five mausoleums and stealing a skull belonging to a woman dead for sixty years. Police arrested him inside a cemetery carrying a flashlight and a crowbar. According to the prosecutor, Watkins told police that he was visiting a relative's grave and asked, "Well, what do you think I was out there doing? Breaking into mausoleums?" He later signed a confession stating that he slept inside coffins alongside the dead bodies. "I'm a walker of both sides. What I mean is good and evil," he said in his statement. "I feel safe with the dead and I can trust them...I need their company to make me peaceful inside." A former coworkler testified that Watkins stole the skull "for his sorcery - to be a wizard."

Art vandals in London dumped black paint over artist Damien Hirst's latest work - a dead lamb floating in a tank filled with formaldehyde. Hirst's previous works included a cow's head covered with maggots and a pickled shark.

The Offical Scrabble Players Dictionary has dropped 100 words deemed offensive from its list of 100,000 acceptable words. According to the rules, players who insist on using an outlawed word will lose their turn. Veteran Scrabble champion Nick Ballard attributed the use of the word "fuck" to his winning the 1977 national tournament. "I owe my victory to that word," he said.

A two-hour power blackout near Twentynine Palms, California, was attributed to a bird dropping a "rosy boa" snake over a power station. The snake's impact caused a short circuit.

Kohut's latest book, Rock Talk, co-authored with his brother Joe, and published by Faber & Faber, is available in most bookstores.

Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, P.O. Box 25682, Washington, DC 20007.

I made a Japanese monster band, yup.

Hello, Jimbo Matison here, ex bass player from All You Can Eat and now residing with my new band Bingo Smackarooni. I bet you're wondering what this dumb big nosed guy from San Francisco might know about making a Japanese monster band. Well lemme' tell ya'.

As you might not know, I toured Japan with AYCE in April 93'. I fell in love with Japan but we played a lot of shows in a short time, making it a bit hard to really look around. I decided I wanted to return in September. One of the fine people I met was Nissie of R.B.F. International (Blood Thirsty Butchers, Copass Grinderz, Nails Of Hawaiian, God's Guts). He visited me a couple months after my return from Japan, while on business for his label. While lounging in my swank crib he asked what I was doing musically since I had just left AYCE. I showed him some tunes I'de been goofing with on my 4 track at home. He seemed to like it, then the beer kicked in and I jokingly said I would be interested in playing a couple shows during my vacation in Tokyo. I really meant it as a joke. He returned home and booked me. Yaah!

I could've bailed but I decided it would be a fun challenge. So I called another nice fellow I met in Tokyo, Kiuchi. He was in a great band called A1. He also dabbles in the 4-track fun so I thought he would be interested in doing the shows with me. He agreed after some persuasion. Sucker.

I told Nissie to just book us with some mellow low key shows and we'd all have some international music jam fun. Once again he duped me and booked us with some of Tokyo's finest bands including Copass Grinderz, Bloodthirsty Butchers, Faith Of Blind, Nails Of Hawaiian, God's Guts, Breadmen, and Hi-Standard. I freaked. I knew that we'de only have enough time to practice two or three times. I also knew that we had to put together a full band instead of just two dorks on stage with guitars.

So September came, I flapped my arms good and hard and flew to Japan. The stewardesses kept begging me to stop but I paid them no mind. Kiuchi and I met and started the recruitment for the band. And what a great line-up we got. It went a bit like this. Daichi (Ex guitarist from Beyonds) on guitar. Hera of Zett fame on drums, Manabu from Side Order on bass and Kiuchi on second guitar with my ugly mug singing.

We figured on 7 songs, mostly originals and a couple covers (one being Jawbreaker's "Want"), made tapes and passed them out to the guys in the group. Then came time to rehearse.

Ha! Everybody's schedules were so screwy that we could only agree on one night before our first show to get together. So we all climbed into the rehearsal studio at midnight, the night before our first show. We weren't nervous. Nooooo. We rehearsed, everybody had listened to the tape and we sounded surprisingly okay. It also helped that everyone was damn good at the instrument they played. Communication consisted mostly of pointing, grunting, laughing and counting to four really loud.

So the next night we played our show. And with one practice behind us we sounded great and actually pulled applause and nobody threw bottles at us. I was very happy, to me it showed that a bunch of people who really didn't know each other and couldn't even speak the same language could get together and make a sound as a unit. We all had a lot of fun that night. We dubbed ourselves 'The Evermighty Jimbo & the Psychedelic Kamen Riders (Kamen Rider is a Japanese hero, much like UltraMan but better).

We only had one more show to go. While in Tokyo, Yo of the Blood Thirsty Butchers and I became friends. We decided to do some songs at the next show before the whole band came on stage. So

he and I rehearsed in a city park a couple times late at night and came up with four songs. While he played guitar I banged on a metal Snoopy trash can and it was mighty groovy. The Kamen riders and I practiced one more time before the last show and added a song or two. Damn these guys learned fast!

Well, we all played the last show and we had even more fun than the first time. Yo and I were joined by Zero of Copass Grinderz on the Snoopy can, while Yo and I played our guitars. We laughed, the people laughed and after we all had snacks.

Making the band was just a part of the fun I had in Japan. I saw many great bands and met many genuinely great people. I highly suggest going to Japan to check out the scene, it's not as expensive as some say. You'll find a buttload of fun, and a lot of fab music, punk and otherwise. I'd like to thank Kiuchi, Yo, Diachi, Hera, Manabu, Hasebe, Yaku, Yumi, Masuko, Tomoko, Watazo, Oachi, DMBQ, God's Guts and all the other wonderful people who were all so kind to me. I had the time of my life and the band taught me a lot about people coming together from different worlds with just one thing in common—the love of music. Thank you all, indeed.

So I'm talking with this colored guy at a homo bar. White shirt, neat little mustache, he's got the slightest hint of a Southern accent. He drinks something clear, in a short glass with ice and a red straw in it. He says he's moving from the Upper East Side back into a "darker neighborhood."

"How come?" I ask him.

"I don't like being a minority," he tells me. "I'm the only white guy in my building. There's a black girl, but she's just as scared of me as the rest of 'em."

"I've been a minority too," I tell him. "I lived in Japan for two years. I was the only white guy in my building. Some people were afraid of me."

His eyebrows lower and come together over his nose. He takes a sip of his drink.

"I liked being a minority," I continue. "Haven't you ever been a party Negro?"

He doesn't know what the term meant.

"You know," I say, "somebody invites you to a party to show how liberal they are. You're the only black guy there, and you don't know anybody else."

"Yeah," he said, "I guess I've been that."

"Don't you love it?" I asked. "Don't you feel like you're the center of attention and people crawl all over each other to be nice to you. It's wonderful!"

He ponders. Ahead of me in his drinking, his pondering causes a bit of unsteadiness on his bar stool.

I explain that I had been the "party gaijin (foreigner)" quite often in Japan. I loved it. I was a king.

Hitching around that country I never had to wait more than ten minutes for a ride. A good portion of the ease I found was because I was a minority.

Of course, our situations were not exactly analogous. The white minority in Japan does not fill the jails there. People's contact with them is *usually* not in a situation of fear. Still it does happen and there is racism.

Japanese racism, however, is usually on an institutional level— not a human level. I could not belong to a Japanese video rental shop because I was a foreigner. Restaurants had signs outside that said *Japanese Only* or *Off Limits To Americans.* One can learn a lot about prejudice, racism and its intricacies from being a minority.

Most foreigners in Japan treat their experience there like drivers treat their time as pedestrians. When walking, these drivers shout at cars who cut them off and treat them poorly. Then, when they're behind the wheel, they forget the experience and treat other pedestrians just as poorly.

The Negro tells me how he scared this white lady after he moved in. He entered the building at the same time she did. She looked at him, terrified. When he put his key in the lobby mailbox, the lady sighed in relief. He was angry that his just being black was enough to scare her.

When I first encountered a *Japanese Only* sign on a restaurant, I was furious. That was blatant, unreasoning racism, I thought. Then I discovered it was near a U.S. army base. The locals often come into town and start fights, or harass women. They were big and difficult to get to leave. So the signs went up.

"I wasn't an army pig." I say to the Negro. "I was a helpless English teacher. But, I could understand their point. After all how did they know?"

In the same way, not all Negroes are muggers or other criminals. But from experience and watching the news on TV, I could understand why white folks might not want to deal with them.

In Japan, it's easy to get mad at the banks that won't cash your checks because you're white— or the occasional people who won't sit next to you on the train because the read that foreigners spread AIDS. But it's not so easy to learn from that experience.

It wasn't only about racism, that I learned. I also learned about work. The Japanese work from sun up to sun down. Full time workers there spend more human hours per year than any other country in the world. It's easy to criticize them for that—but we're number two.

Actually, the Japanese have the logical alternative to our system. If you respect work, and think it's a good, then it shouldn't be separate from your life. The company, in Japan, usually takes care of the workers. It provides cheap housing, recreation, lifetime employment. In exchange, people who work in those companies dedicate their lives to them.

Unions, in Japan work *with* management— not against it. They both work for the benefit of the company so both sides can prosper. It's corporate communism: the perfect picture of a society where people really value work. I could never permanently live there. But their work attitude sure is better than the Western one where folks work slightly less and hate their jobs— and their employers— a whole lot more.

I wrote a lot about Japan while I was there. Much of it was negative. I don't feel that way anymore. I have Japanese friends and I love the country and much of the culture. AND they make great music, are good looking, and don't have penises that keep hitting the gag reflex.

BUT! I want to write about something other than Japan, this column. I got a SCOOP!

As soon as I see her, I know she's too good looking to be hetero. We're upstairs in some bar. Bad music plays too loudly on the stereo. It's a party for Bruce LaBruce's new skinhead homo movie opening in NYC. This girl sits at a table by herself. She's got short blond hair, a leather jacket, Docs, and a body pretty as a little boy's. As usual, I trip over myself in my lesbo-lust, subtly jumping up and buying a beer whenever she does, smiling at her as we're together at the bar.

At first, she's not all that friendly. Then things take a nicer turn. It's while Bruce introduces me to Taylor Meade,

the famous beatnik/Warholite. The girl stands nearby, listening. After the introductions, she comes up to me.

"I didn't know you were Mykel Board," she says.

I tense, holding my breath, ready to run for cover.

"I've been wanting to talk with you.... (Uh oh!) Yeah, I got kicked out of the New York RIOT GRRRRLS for being a whore and I figured you would be the one to understand. I hate those feminists."

Silently letting the air out of my lungs I ask, "Do you mean whore like 'promiscuous' or whore like 'sex seller'?"

"Whore like sex seller," she says. And then she goes on.

I don't hear everything that she says. I'm too busy watching her lips move and the way she shrugs her leather-jacketed shoulders with her thumbs tucked over her belt. She's a goddess! I catch enough of the story to know that it's a good one, though. I need a chance to talk when my head is clearer. I ask for her phone number.

"I need to call you to set up a date... er... interview." I say.

She gives it to me. I wait until ten o'clock the next day to call. I don't want to seem over-anxious.

To my surprise, it really is her phone number and NOT some Christian help-line. We've got a date to meet at a local bar. I'll get the whole story— and I'll get to see her lovely lesbitude again.

So we sit in this yuppie bar with a hockey game blasting yelling at each other over our Guinness. I'm annoyed at the noise, but this is the closest bar. I'm not a very good interviewer, but I want the dirt on the Grrrls. I have other incentives to stay: First, the girl I'm talking to is sexier than a cheek mole. Second, I already bought the first round of beer. She promises to buy the second.

"I'm gonna ask you not to use my name in this." she says. "It's not 'cause I'm ashamed of what I do— or scared of the Riot Grrrls. If it was just them, I'd shout my name from the rooftops. It's just that I've got these new customers and well, MRR gets around. The guys wouldn't be too happy if they knew I was doing it with girls. And the girls would get pissed if they knew I was doing it with guys..."

"You're a prostitute for girls?" I ask. "I didn't know girls did that. I mean have girl prostitutes."

"Oh sure," she says, "I'm just starting that now. But it seems like it's gonna be quite lucrative."

"Ok," I say, "actually, I'm happy to hear it. I'm sick of hearing how sex work is *men using women.*"

We talk a little about that. I tell her that I've known plenty of kept women— but most of them didn't consider themselves prostitutes. She's the first to confirm that the pay-by-the-hour girls are involved in the lesboworld as well as hetland.

Then she says she'll call me later in the week to tell me what name I should use. Events falling as they do, she decided to use ***Jackie O*** as her name here. Hah! Not only is she a goddess, she's a goddess with a sense of humor!

Back in the bar, we still shout at each other over the Ranger's game on TV.

"I started going with this girl that one of the older Riot Grrrls liked. She flipped out. This older girl was friends with my roommate. The next thing I know: my roommate moved out leaving this note on my kitchen table: *You're a whore....* There were some other notes and some black magic witch stuff. A lot of Riot Grrrls are into witch stuff. One of the girls had a voodoo doll— and she used it!"

"What was your relationship with your roommate?" I ask.

"She wasn't only a roommate, but she was a best friend," says Jackie. "They poisoned her."

"By revealing you were a prostitute?" I ask.

Jackie shakes her head "Not just revealing it, but by being so anti-sex work in general. At that time, I wasn't even earning my money through sex. But they thought I was, and that was enough to condemn me."

"Are the N.Y. Riot Grrrls anti sex?" I ask.

"Nope," replies the goddess, "but they are anti sex-work... which is really weird, since their idol Kathleen from BIKINI KILL is a topless dancer. But they just close their eyes to that."

"What about other kinds of sex?" I ask.

"Well, they didn't like het sex very much," says Jackie. "The group had two kinds of girls. The young naive ones, who really didn't know very much except that they wanted to be involved. Then, there were the older ones. Many of them were paedophiles."

She looks at me strangely, as if just remembering something. Then she adds, "Not that I have anything against paedophiles. It's just that it was hypocritical of them. Here they are condemning these girl's hetero relationships, then trying to seduce them. The whole Riot Grrrl thing is dressing up in these chaste clothes of the 50's. The last thing these older girls want is to be chaste."

"Do you see a power division between the older Grrrls and the new ones?" I ask.

"You bet," says Jackie, "the older girls make all the decisions. They're preaching this 70s-style *women-are-victims* feminist agenda: anti-porn, anti-hetsex, supposedly pro-equality. But there was no equality between the younger women and the older one who were running things."

"It all sounds pretty nasty," I shout over the rising volume of the bar crowd. (I guess The Rangers just scored or something.) "What made you get into the group in the first place?"

"I got into it for the music and the girls," answers Jackie. "I was new to the city and I kept hearing about this Riot Grrrl stuff. At first it was nice. I wrote for their magazines. I slept with a couple of the girls in the group. But then the tension started. The older girls got mad at me for sleeping with the ones *they* wanted. It pissed them off even more to find out that I was sleeping with men too. I mean if I want to fuck..."

During the middle of Jackie's answer, the Ranger's luck changes. Just as she starts shouting about how the older girls were mad at her for sleeping with... the crowd quiets down. Her words pierce through the air in the bar. All heads turn toward us. I sit with my back toward the crowd, so I don't notice.

"How many were you fucking?" I shout, not yet sensing the quiet crowd. I do sense, however, Jackie's face turning slightly red and her embarrassed smile. I look around and see folks watching us with toothful Yuppie smiles. Much to the crowd's amusement, I choke on my Guinness.

Fortunately, the game gets interesting again so we can continue the conversation.

Jackie tells me about how even the music got bad after awhile. At an ABC NO RIO benefit some all-girl bands were not allowed to play because "they drew a male audience."

"At a couple events," Jackie says, "there were Riot Grrrls delegated to throw the boys out of the pit. I thought I was gonna be next. In a way, I was."

"Talk some more about sex," I say, "as soon as the next Guinnesses come. It's your turn to pay."

Over our next glass, ($4.50 each!!!), Jackie tells me, "It scares the shit out of these girls that you can make money just by showing your tits. They said they feel sorry for me— making $500 in two hours. It paid for my films and my

schooling. I don't have to sit in an office. Other girls work for $30 a day in a restaurant...and ***they*** feel sorry for ***me!***"

"So they were jealous of your money," I propose.

"No, that's not it." says Jackie O. "Most Riot Grrrls had money. Their rich parents paid for them. They had nothing to do but be students and Riot Grrrls. I put myself through school being a whore. It's letting me make movies. But they condemn it. Meanwhile Daddy's paying their way and they don't have to do anything."

That's the meat and potatoes of our conversation. We talked a lot more. Jackie O is still whoring, still pansexual and still a goddess. She maintains a long distance phone sex relationship with a girl somewhere in the Midwest. She fucks her male friends and still manages to stay friends with them. An amazing accomplishment— especially in the 90s.

"I've always wanted to be able to do that," I tell her. "Whenever I screw a pal, it just gets hot for a while then the entire relationship breaks up. I had a *friend-sex* relationship only once. You know, where you call up and say, 'hey, wanna fuck?' or 'hey, wanna see a movie' and it's the same. That lasted only year. We had different desires. She wanted a baby and I wanted anus. How can you compromise on something like that?"

"It's no problem for me," says Jackie. "I have sex with my friends and we're still friends."

"Can I be your friend?" I wish I have the courage to ask her. I don't

The interview ends on a slightly drunk, cordial note. Jackie promises to return to look over the column before I modem it to Tim. (He's already pissed because I'm a week late with it. But isn't it worth the scoop?)

Why am I writing about this anyway? Am I just giving space to one girl's anger? Am I making a statement about feminism? If so, this doesn't prove anything, does it? The evidence is only anecdotal. Where are the hard statistics?

Anecdotal is what social and 'pure' scientists call stories from real people about real events. Although the scientists get their ideas from anecdotes, they don't much care for human beings. They'd rather have numbers. They want hypotheses, tested and proven by computers. They want figures and graphs, twisted to make all full look half empty. They want publishable results in prestigious journals— or government reports. I want to be able to see it, hear it, ask it questions, think about it. Evidence for me is human beings and their lives— not placebos and control groups.

I've been condemning the hypocrisy, anti-sexitude and totalitarianism of feminists for a very long time. Jackie O is my evidence. Like my life in Japan let me see racism— as a human— so I could understand it and not simply, thoughtlessly, condemn it. So my conversation with Jackie O. let me see feminists— as humans— with underlying motives and different intentions. That's more than any scientist will ever get.

ENDNOTES:

—> While the mainstream homo movement tries to claw its way toward becoming as boring as the rest of the world (legalizing gay marriage, homos in the military, etc), there are some folks who are ready to take a stand.

Gayme Magazine (PO Box 15645, Boston MA 02215, Fax (617) 266-1125) has helped organize a *Spirit of Stonewall* group that remembers the original gay liberationists wore dresses and rioted in the street.

This group is pissed that the organizers of this year's Stonewall 25 parade have banned NAMBLA and other controversial groups. Mainstream homos have to keep their air of respectability. S.O.S. have allowed NAMBLA to march with them in the parade. They are also seeking support from those whose goals are greater than an aspiration to Gay Republicanism. Presently, they have a petition and organizing plans. You can reach them at the above address or phone them at 617-695-98015.

—> Speaking of Japan, Roger Armstrong and Jun Doi, please contact me! I've been trying to get in touch, but my mail comes back and my phone numbers don't work. Where are you? Please let me know.

You (or anyone else) can reach me by snailmail at: PO Box 137, Prince St. Station, New York NY 10012. E-mail at: mykel@wps.com or via the Cool Beans BBS at 415-648-7865.

By the way, my columns are available at wps.com or COOL BEANS about the 15th of every month. I'm just covering my options, you see. You never know what's gonna happen in MRR-land. Speaking of happen, I think you can also contact Larry L at COOL BEANS, though he seems not to have checked in for awhile.

—>Punknet? I got a message from Chris at The Mental Playground (619-267-7650), a punk oriented BBS. They want to network with other punk BBS sysops to make the electronic highway more hardcore. You can contact the main sysop through internet at wrenmons@playgrnd.cts.com or through the TMP BBS. If this sounds like gibberish to you— it's time you scammed an internet account and checked out the cyberworld. Remember, nobody in cyberspace knows how much you weigh, or how bad your complexion is.

—>Apologies? dept: A lot of the response to my Thai sex column— my adventures with Lily— has been that Lily seemed disagreeable in some way. People on her side thought I was mean to her. People on my side sympathized with me as a victim of 'abuse.' This means I did not communicate clearly.

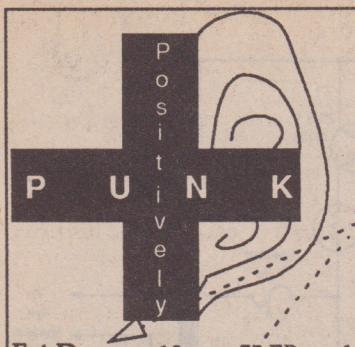
The trip was wonderful. It would not have been half as good without Lily. Of course there are problems travelling with someone much better looking than you are. Those problems were interesting— and funny— I thought. But I didn't mean to imply that the trip was just problems. Lily is great— smarter and funnier than you are. She's not an exploiter or inconsiderate. We have different tastes, but we're friends. I just wanted to make that clear.

—>More strokin' dept: Remember, I wrote about the guy MacLean-Jameson (PO Box 191544, San Francisco CA 94119) who does these vids of girl-next-door-types masturbating at home. He sent me a couple more vids. One with lots of white wetness and the other of a punkish type girl who really gets into it. MJ says that he's willing to offer the punk girl tape for $10 (reg. $25) to anyone who'll send him a naked photography of anyone. No professionals, just your amateur pic of naked you or somebody else. You also gotta enclose the $10 and an age statement.

—>I got a letter from ***TILT Tape Compilations*** in Greece (PO Box 77195, Athens 17 501). They're looking for bands to add to their compilations. I doubt if they pay any money. But if you want your music distributed in places it might not ordinarily get— write to them— or send them some stuff. They only do cassettes.

Cassettes are wonderful. They're still the best way to get music to places it wouldn't otherwise be heard. They're the ultimate ***people's*** form of communications. Only corporate publications, or folks with their heads in their anuses, wouldn't review them.

—>*Speaking of foreigners dept:* From Poland comes word from Wojtek Zdanuk (ul. Noniewicza 48/43, 16-400 Suwalki, POLAND) that he reviews zines, organizes shows throughout Poland and Lithuania, has a radio show and lotsa other stuff. Write if you want to take advantage of him. (Not ***that***, way— I don't even know what he looks like!)



Positively Punk

Mail Order and Distribution

Hi, folks. We are new, friendly, and supportive of your D.I.Y. scene. By late June, we will be carrying the best of over 35 labels. Write for a free catalog and/or distribution info.

Two of Boston's best punk bands have recovered from the release of their awesome debut 7"s and... Hurray!!! ...will continue to satisfy our insatiatiable thirst for punk rock.

Fat Day new 10 song 7" EP -> 100% Breakfast! Records 2.65
-Catch their North American Tour soon; this is blistering, noisy hardcore with incredible vocals!

The Showcase Showdown new "Chickens" 7" EP -> Tario Records 2.65
-Very few bands make you feel as punk as The Showcase Showdown does.

ALSO NEW NEW NEW NEW THIS MONTH! (Punk / Hardcore Dream Come True)

Los Crudos "Injusticias Caen Como Pesadillas" 7" EP (6 Songs) -> Lengua Armada 2.90
-No words can explain how much we love and admire this genuine, raging Chicago hardcore band.

History of Compassion and Justice! 7" Compilation-> Lengua Armada 2.90
-7 Band Compilation with Los Crudos, Manumission, John Henry West, Ottawa, Universal Order of Armageddon, Naked Aggression, Dead and Gone! My oh my...

Land of Greed...World of Need LP/CD -> Trustkill / Watermark split release LP/CD 6/8.50
-14 bands (including Nations on Fire, Current, Undertow, Groundwork, Outspoken, Rancid, Avail and Blindfold) cover the entire Embrace Album!-Support this homeless benefit compilation.

What Still Holds True 7" Compilation -> Headstrong Records 2.75
-4 Band compilation with Chokehold, Burst of Silence, Dead Weight, and Line Drive

Universal Order of Armageddon "The Switch is Down" 12" Kill Rock Stars 4.90

Born Against/Screeching Weasel split 7" -> Lookout Records 2.75

Gaunt "Sob Story" 12" EP/CD (8 songs) -> Thrill Jockey LP/CD 6/6.50

Avail "Live at King's Side Inn" 10" -> Old Glory Records 4.90

Assfactor 4 "Smoked out" 7" -> Old Glory Records 2.50

The Vindictives "Fuck the Pistols, Here's the Vindictives" 5" -> The Skull Duggery Label 2.65

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Each add. item, if LP/CD	.25	.75	2.75	3.75
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Send for *FREE* catalog!
Bands/labels *contact* us- we are willing to pay upfront.

THE FIGHTERS

Rambling Boys Of Pleasure Tour

JULY

22 - Indianapolis, IN*
23 - Cleveland, OH w/ Still Life
@ Brooklyn YMCA
24 - Morgantown, WV
@ Nyabinghi Cafe
25 - Baltimore, MD *@ Memory Lane*
(410) 837-5070
26 - Raliegh, NC
27 - Augusta, GA *@ The Ranch*
28 - Huntsville, AL
29 - St. Louis, MO w/ The Queers
@ Bastille's
30 - Champaign, IL*

** Tentative...help us!*

Well here we go on our first tour, please come out and dance like fools with us. Look for our new split 7" with **Winepress**, *The Rambling Boys of Pleasure*, on Rocco Records. If you need any information, call (708) 863-7758 or write 2427 So. 58th Ct., Cicero, IL 60650. See ya soon!

MUKILTEO FAIRIES

"Closet Check" 7" EP
12 songs - queer fuckin' hardcore!!
$3 ppd. US, $3.50 N. America, $4 world.

Man, they're threatening to infect our nation's blood supply... *with AIDS!*

upcoming -
-"**Outpunk Dance Party**" LP/CA/CD in July
-"**There's A Dyke In The Pit**" 7"/CA/CD5 reissue benefit
-new **Tribe 8** 7"/CD5 in August.

That's **cold-blooded MURDER!**

Don't pass up the opportunity to see them this summer!

Bring a date. !!

on tour:
Fri. 6/17 - Sandpoint, ID (c)
Sun. 6/19 - Bismarck, ND (c)
Mon. 6/20 - Minot, ND (c)
Tues. 6/21 - Minneapolis
Wed. 6/22 - Milwaukee w/ FYP, Quincy Punx (c)
Thurs. 6/23 - Chicago w/ FYP, Quincy Punx (c)
Fri. 6/24 - Indianapolis? (!)
Sat. 6/25 - Ohio? (!)
Sun. 6/26 - ditto
Mon. 6/27 - Upstate NY? (!)
Tues. 6/28 - Boston
Wed. 6/29 - NYC? (!)
Thurs. 6/30 - DC - Black Cat w/ Endpoint
Fri. 7/1 - Philly
Sat. 7/2 - Louisville, KY? (!)
Sun. 7/3 - Springfield or St. Louis, MO? (!)
Mon. 7/4 - Omaha? (!)
Tues. 7/5 - Denver? (!)
Wed. 7/6 - Salt Lake City? (!)
Thurs. 7/7 - Boise? (!)
Fri. 7/8 - Portland, OR w/Some Velvet Sidewalk, more.
Shows with a (c) are confirmed, shows with a (!) need help!
Call Jon at (206) 352-8565, or (206) 357-4437.
all gay males should give blood.

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send a stamp for an otherwise free catalog.

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$3.00

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VELOCIPEDE - "Back stabbing meanie" 12 songs that Rock! fast different. from youngins who create New things every day!

LIGOD - 3 youngins that were born to Rock. fast punk

Schistfield - "pog or glasses" a colorful fish. The cover is A retard. The band is Wonderful noise!

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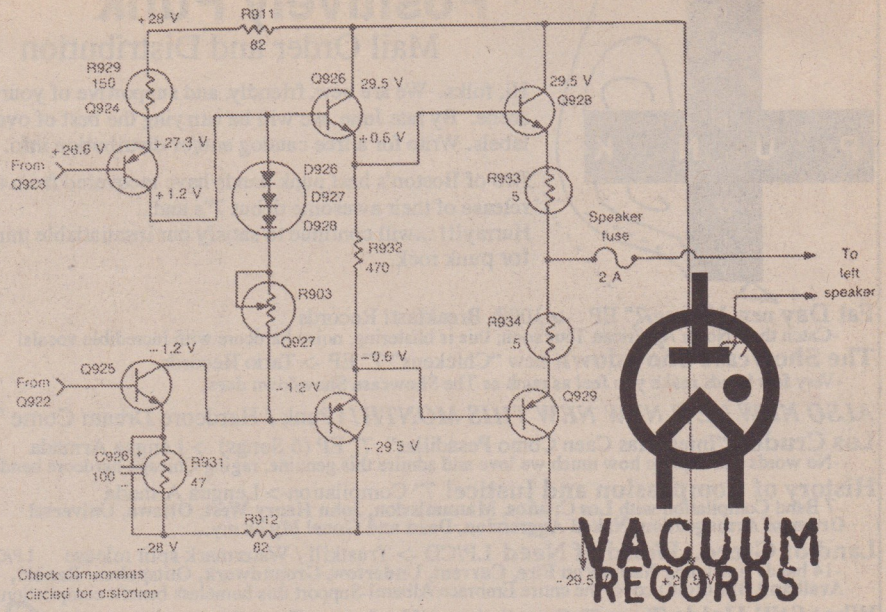

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Artist	Title	Format/Country	Price	Label
A.P.P.L.E	Neither Victims	10"/CD	5.85/8.00	Broken Reki
Adventures in Immortality		7"	2.60	Vapor
All You Can Eat	Manga	CD	6.50	W.I.M.P
Ashes	Ashes	7"	3.25	NS
Ashes	Hiding Place	12"EP/CD	6.00/7.45	NS
Assuck	Anti-Capital/Blindspot+3	CD	7.70	Sound Pollu
Avail	Satiate	CD	7.80	Lookout
Bad Livers	Horses in the Mines	LP/CD	7.90/11.20	
Blundermen	Blunder on Bikini Island	10" (Canada)	6.00	Ragamullin
Born Against/Screeching	Weasel split	7"CDsingle	2.30/5.10	Lookout
Bucketfull	Bucketfull	7"	2.60	201
Built to Spill	Built to Spill	7"	2.85	K
Cavity	Cavity	7"	1.30	4 1/2 finger
Chris Knox	Duck Shaped Pain	CD	10.00	Communion
Corduroy	Lisp	7"/CD	2.60/5.85	Broken Reki
Crown Roast	A Nose Has Many Jo	LP/CD	5.85/8.45	Unclean
Dead and Gone	Dead and Gone	7" EP	2.30	Vinyl Comm
Dellowers, The	Shiny New Pony	CD	8.45	Platypus
Desk	Desk	7"	2.60	Slow River
Downsel	Downsel	7"	2.60	Theologian
El Vezw/Blackbird	Cinco de Mayo	7"	2.60	Sympathy
Excuse 17/Lync	split	7"	3.50	Candy Ass
Filth Column	36C	CD	11.75	K
Fighters	Breaking Bones for	7"	2.60	Rocco
Floor	Floor	7"	2.60	Dirge
Flophouse	Oh Fuck	2x7"	4.55	Stickshift
Four Point Star	Four Point Star	7"	2.60	Broken Reki
G-Whiz	Hook	CD	8.45	Medical
Gamelace	Good	LP/CD	6.95/10.50	NS
Garden Variety	Garden Variety	LP/CD	4.55/7.80	Gern Bland
Gas Huffer	The Shrill Beeps of	7"	2.50	Empty
Godheadsilo	Scientific Supercake	LP/CD	6.20/7.80	Kill Rock St
Greening	Foundation	7"	2.60	Embodimen
Ground Round	Confused and Unknown	7"	2.30	Kirbdog
Heavy Vegetable/Fugbear	split	7"	1.95	Rugcore
Iabhor Her	Crowskin	7" EP	2.95	Slap-a-ham
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Iconoclast	Iconoclast	CD	4.65	Ebullition
Ignition	Complete Services	CD	9.50	Dischord
Indian Summer	Indian Summer	7"	2.30	Repurcussi
In/humanity	Intolerable	7"	1.00	Stereonucle
In/humanity/Premonition	split	7" EP	1.00	Stereonucle
It's Not For Sale	It's Not For Sale	7"	2.60	Sacro Egois
J Church	Kittums In A Coma	7"	2.75	Word of Mo
J Church	Prophylaxia	LP/CD	6.20/7.80	Broken/Allie
Jawbreaker	24 Hour Revenge Thera	LP/cass/CD	5.90/9.80	Communion
Junction	Mouth as a Gun	7"	2.60	Art Monk
Junkdrawer	Junkdrawer	7"	1.70	Freewill
Kepone	295	7"	2.50	Altern Tenta
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Mt. Shasta	Put the Creep On	LP/CD	7.90/11.20	Skin Graft
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Naked Agression	Plastic World	7" EP	2.95	Amalgamat
Nimrod	Mighty Hunter	LP/CD	6.95/9.85	Scratch
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No Violence	No Violence	7" EP	2.40	Sound Pollu
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Tina, Age 13	Minimalist Art Damage	7"	3.25 Goldenrod
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the phuzz

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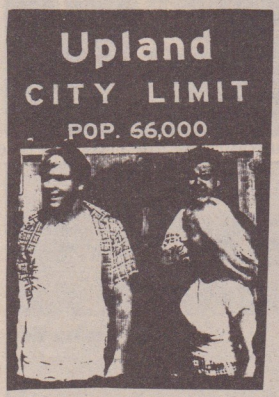

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july 6th	minneapolis, mn	july 24th	new haven, ct
july 7th	milwaukee, wi	july 25th	columbus, oh
july 8th	madison, wi	july 26-27th	t.b.a.
july 9th	chicago, il	july 29th	salt lake city, ut
july 11th	buloxi, ms	july 30th	boise, id
july 13th	tampa, fl	july 31st	spokane, wa
july 14th	atlanta, ga	aug. 1st	olympia, wa
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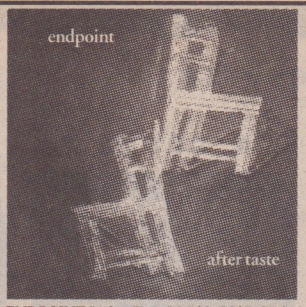

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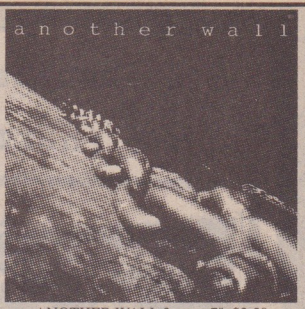

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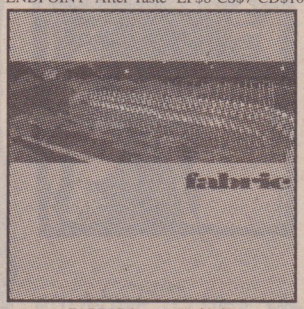

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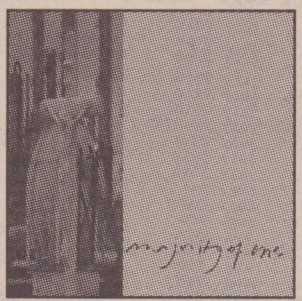

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OI! OI! OI!

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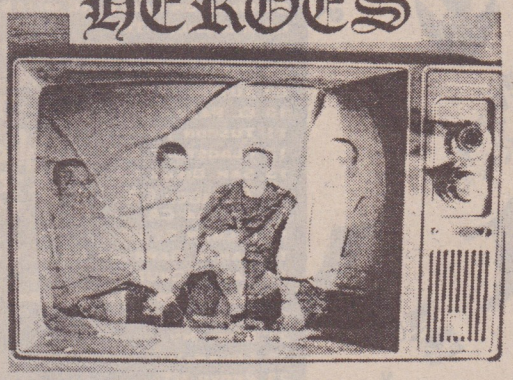

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SPARKMARKER - 7"

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Also Available (7"): LESS THAN JAKE, RADON, BOMBSHELL, Ghetto Comp (Radon, etc.), Florida Thing comp (Bloodlet, Lazy Susan, etc.), NO IDEA zine #8 (w/Stabilizer (pre-Radon)/ Bimskalabim -7"), & more! Send a stamp for info on T-shirts & upcoming stuff!!
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June

6/17 **Horace Pinker**, Deformed Conscious (CT), Capitalist Casualties, Spazzz, Worm Hole (PA), the Dread

6/18 **Godhead Silo**, Logical Nonsense, Schlong, the Sea Pigs, Counter Clock

6/24 **Agent 86**, Pot Valiant, Mindslam, TBA (Lungfish cancelled)

6/25 **Total Chaos**, the Rickets (WA), Crutch, Insignificant (DE), Slackers (AC); $1 off with a mohawk

July

7/1 TBA

7/2 **Bikini Kill**, Word Salad, TBA

7/8 **Pitchblende**, J Church, TBA

7/9 Counter Clock, TBA

7/15 **Malignus Youth**, Brutally Familiar (CT), Your Mom, TBA

7/16 Shotmaker (Canada), TBA

7/22 **Spitboy**, Policy of 3, Blood, F.Y.P., Jack Kevorkian

7/23 **Final Conflict**, 16, Blood Thirsty Butchers, Copass Grinders

7/24, 5pm **Heavens to Betsy**, Excuse 17, Moist, Ida

7/29 Ass Factor 4 (SC), TBA

7/30 Blownapart Bastards (NC), TBA

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For booking call 510.524.8180 from 7-9pm on Mondays (Ken) and Wednesdays (Matt). Send promo/demos, with a lyric sheet, to PO Box 1058 Berkeley CA 94701.

TOO MANY NEWS

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* **COUNTER CLOCK** "Wrong Diagonal" 7" $3 ex False Sacrament, gold vinyl.
* **ELMER & 3 FINGER SPREAD** split 7" $3 gold vinyl, 3FS does 'epidemic' by Slayer comes with a bonus thrift store 7"
* "the essential **SCHLONG**" CD $6 37 songs. includes the Squattin' 12", the schlong side of the split 10", most of the waxy yellow lp and the song from vinyl retentive.
* **SCHLONG** "Squattin' on the Pot" 12" EP $5 9 songs in 20 minutes. Includes Carpenters and Michael Jackson covers.
* **VINYL RETENTIVE** DBL LP COMP $8 33 bands do one song apiece. With: Buzzoven, Logical Nonsense, Schlong, Voodooglowskulls, Grimple, etc...
* **FALSE SACRAMENT** "Paradigm" 7" $3 the final 2 songs recorded at home on a 4 track.
* **SEA PIGS** "Freaktard" 7" $3 7 songs of pure nudity and vomiting sacto style.
* **LOGICAL NONSENSE** "Deadtime" LP $6 New Mexico Hardcore AND melody. on tour now.
* **PLAID RETINA** "The Spark" 7" $3 Buy this so they can afford to move to Austin Texas.
* **SICK N TIRED** "Dumb Creation" 7" $3 Detroit. Drunk.
* **POUNDED CLOWN** 7" $3 Sacramento. 0 to 5 horns, weather permitting.
* **NOBODYS CHILDREN** LP $5 Minot ND style melodic pop punk thing.

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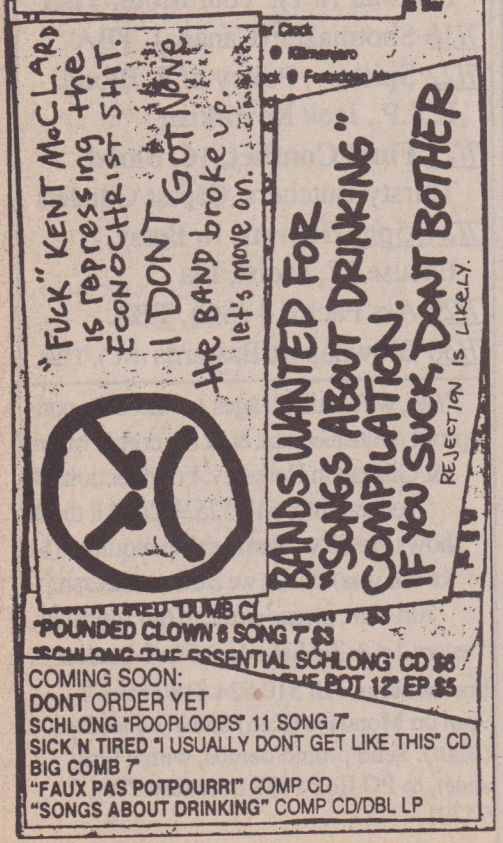

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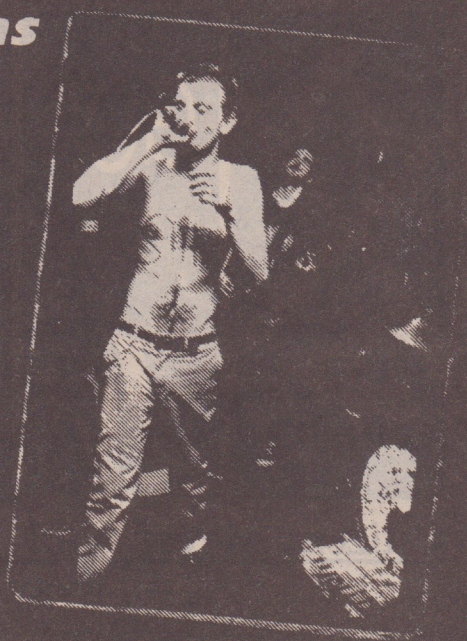

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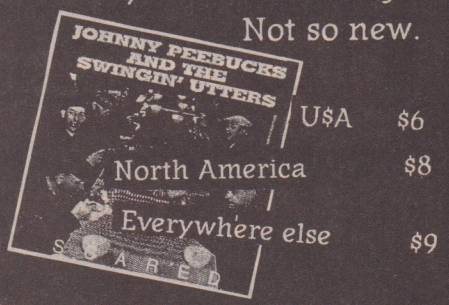
"Up the System"
10" vinyl with 8 punk hits!
Sorta new-ish.

Johnny Peebucks & the Swingin' Utters
"Scared"
10" vinyl with nine songs!
Not so new.



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The Stand GT 7"

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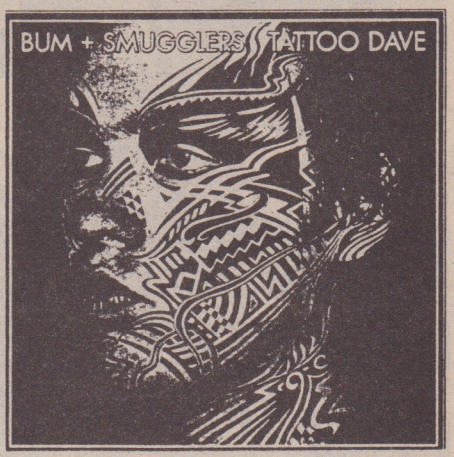

☺ Bum/Smugglers split 7"

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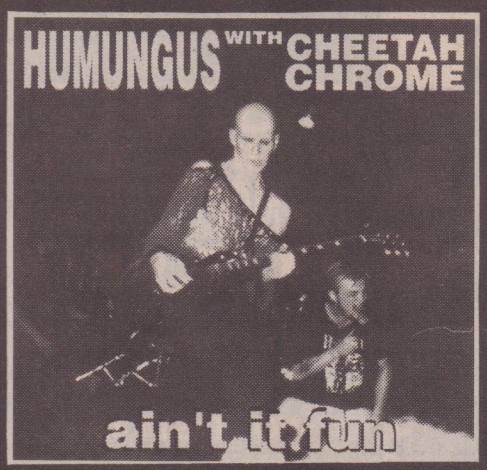

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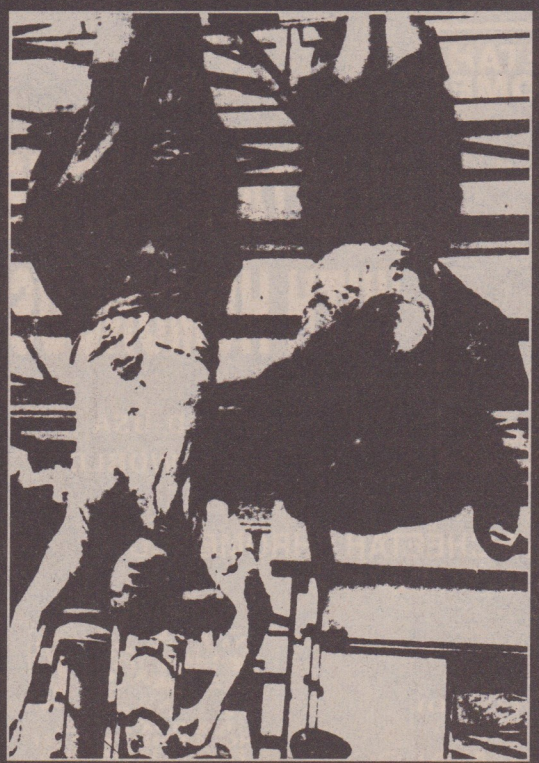

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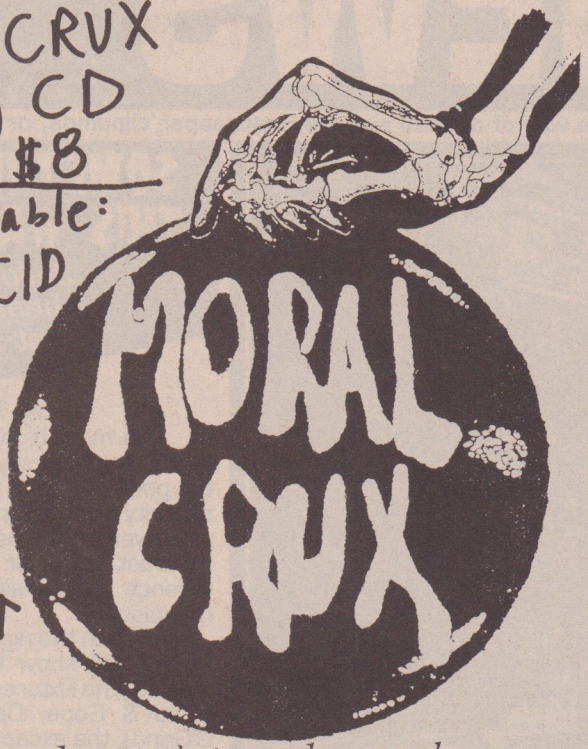

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MRR NEWS

JULY, 1994

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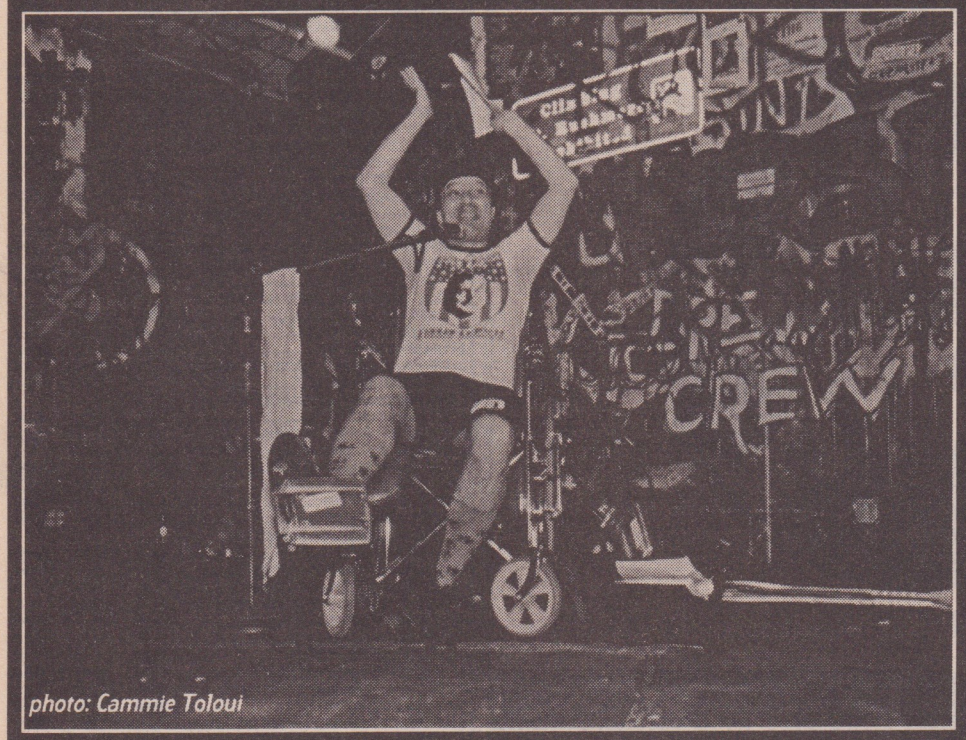


photo: Cammie Toloui

SOMETHING UGLY THIS WAY COMES

Jello Biafra beaten up at show

by Tim Yo

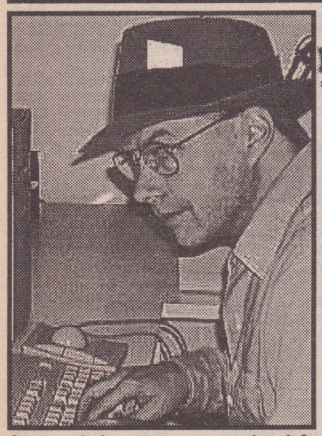
On most nights at 924 Gilman St, shows are routinely nonviolent, almost to the point of boring predictability, and the security staff seems well able to handle whatever situations might erupt–in stark contrast to 6 or 7 years ago when violence and tension were all too commonplace.

But on the night of Saturday May 7, at a small show that did not portend trouble (The Fixtures, Society Gone Madd, Dead & Gone, Oppressed Logic, Cup O'Grind), the exception occurred and the flashbacks kicked in.

The crowd was apparently unsettled and somewhat surly at times, and some roughness and tension surfaced at various points throughout the evening. Late in the show, the security people were absorbed in dealing with an ongoing soap opera that threatened to erupt into violence, featuring an acid casualty and a disgruntled band that had been banned from Gilman.

While the flailers were being dragged outside, some guys inside were continuing their relentless charge around the pit, bumping into people that didn't care to be smashed. Most witnesses have said they were annoying, but not necessarily violently out-of-control. At some point late in the show, one of the guys, named Cretin, apparently smashed into Jello Biafra, knocking him against a chair, and one or another of the thrashers, Spider or Sphincter, then rolled over his legs, causing extensive damage to his knee and leg. Cretin claims he tried to help Biafra up and went on his merry, oblivious way. Tall Tim, the sound man, helped Jello off to the side as the guys in question kept crashing into other people and Jello some more. Jello felt that he was singled out by these guys, and Richard the Roadie reported that the guys in question definitely knew that Jello was there that night. But most other witnesses noted that the stupid pit bruisings were being equally meted out to everybody in range. And other witnesses have said that the contact didn't seem as serious as it later became known.

Continued Page 2 Col 1



LEFTY HOOLIGAN

Before diving into my column, I need to correct an error. Last issue, I remarked that in 1968, West German New Leftist Rudi Deutschki was assassinated. His name is spelled Dutschke, and the attempt on his life in 1968 failed. Now, onto my subject for this issue: again a departure from format [what format?] *in that I critique somebody else's recent analysis of current events and foreign policy. Kaplan's views appear radical, but possess a neo-conservative, lifeboat mentality the assumptions of which need to be challenged. Its pretty serious stuff, and I promise to lighten up by next issue.*

Robert D. Kaplan wrote a stark, some might say terrifying article in the February 1994 issue of the *Atlantic Monthly* entitled "The Coming Anarchy." Despite its many flaws, the piece demands an in-depth analysis due to its harrowing vision of our planet's near future. Kaplan uses the example primarily of West Africa, and secondarily of the Balkans, China and other regions, to paint a picture of "an evermutating representation of chaos" that he sees as humanity's future. He states that there is a vicious dynamic developing between three interrelated factors, these being:

1) **Environmental Degradation**, which includes "deforestation and soil erosion, water depletion, air pollution, and possibly, rising sea levels" as well as resource scarcity;

2) **Surging Populations**, which encompasses the neo-Malthusian problem of unchecked population growth, rampant urban growth, spreading disease, and vast, environmentally caused migrations; and finally

3) **Ethnic and Religious Conflicts**, which produce "the withering away of central governments, the rise of tribal and regional domains, ... and the growing pervasiveness of war."

Kaplan's descriptions of the interaction of these factors are particularly horrific. "Disease, overpopulation, unprovoked crime, scarcity of resources, refugee migrations, the increasing erosion of nation-states and international borders, and the empowerment of private armies, security firms, and international drug cartels" are what the future holds for most of humanity. Outside of a very small part of the world, including North America, Europe and the Pacific Rim, which will enjoy prosperity and environmental mastery, there will exist "a rundown, crowded planet of skinhead Cossacks and *juju* warriors, influenced by the worst

Continued Page 4 Col 1

JELLO from Page 1 Col 3

If the initial contact was possibly the bi-product of overzealous pit action, the later thrashing was certainly not an accident. After Tall Tim helped Jello off the floor and away from the range of the thrashers, he went outside to get the security people back inside. At this point, Jello says he motioned for Cretin to come over to him and then explained that he was going to have to go to the hospital and wanted his ID so he could send him the bill. He says Cretin laughed at him, so Jello grabbed him by his collar but his leg went out and he fell to the ground. Next thing he knew he was being kicked in the head by Cretin while being held down by several others, and people were yelling "rich rock star" and "sellout." His hair was being pulled as well. At that point, members of the thinned audience (the music was over by now) pulled everybody apart and the group of assailants went outside when they heard the cops had been called.

Reports from people who talked to Cretin and his friends (Spinkter, Spider and Little John) say that Cretin was indeed thrashing around in the pit but that he wasn't the one who did the initial damage (Spider says he was pushed and fell over Jello's legs). They report that Jello later yelled towards Cretin, calling him "asshole" and telling him to come over because he needed his ID to get money for his hospital costs. Jello then either grabbed Cretin or hit him as he was walking away, throwing him against the chair/bench mentioned earlier, and then fell on top of Cretin, grabbing his hair. They also say that Jello wouldn't let go and his friends came over and stopped Jello from biting Cretin. In "stopping Jello," blows were thrown to Jello's head and leg, and one guy may or may not have used brass knuckles, which he later ditched outside in bushes, and they were recovered the next weekend by Gilman security.

Mark from Public Humiliation was among several people in the pile of humanity who were trying to break up the floor melee and reported much of the detail on this part of the fight. He says some people were trying to pull Jello and Cretin apart, while others were landing blows to Jello. Another eyewitness, Darin Bauer (seated to the right of Jello in the large photo), was the only one who saw the entire incident unfold, and he largely corroborated the versions of Cretin and friends. Bauer, who says he doesn't know the guys in question, was knocked around earlier by them, but feels that it was all part of game and nothing really special. He didn't see Jello throw a punch but said Jello grabbed Cretin and then threw him against the chair/bench, falling on top of him.

The head-basher, probably Little John (John Paul Jankowski), drew blood, and later was bragging he "beat up Jello." But Cretin was later reported to have been almost in tears because he was being wrongly accused of maliciously breaking Jello's leg and says he wasn't involved in that.

While most evidence seems to indicate that these guys weren't singling Jello out and that the original injury was somewhat freakish, Little John has told others that anyone standing around near "the pit" should be aware of the dangers, and that when Jello "took a swing" at their friend, he was fair game, no matter how famous he was. He also stated that Jello "messed with a tight-knit group," indicating more of the gang mentality thing that has plagued this scene forever. But he also said that he had idolized Jello, and then asked why somebody "who advocated putting acid on police car doors was now calling the cops?"

Security people had asked the accused to stay until police arrived, and Cretin went back inside and made some kind of apology, but then left. Security member Jermy Spew attempted to detain him, but Cretin pulled a chain out and started swinging it, so he let him go. He got into a truck with Arizona plates and got driven off.

The police were given the truck license number and as some of their friends were still there, they were pointed out and questioned by the authorities. Among them was Thomas Spinkter, but the police claimed nobody could ID him, so he was released. This is weird in that the police report says the questioned were uncooperative and didn't have IDs. A side note: while the cops were inside interrogating people, somebody slashed the tires on both cop cars.

Jello was then taken to the hospital where it was determined that ligaments had separated from the bone, with a bone piece following, and his lower leg bone was broken. Because of the extensive swelling, he couldn't be operated on immediately, but that he would require expensive surgery (5 figures, according to Jello) and may not be able to bend the knee properly again. He also had to cancel his next spoken word tour.

Jello has told Gilman he wants the real names of the accused to pursue both criminal and civil cases. He would much prefer to sue them (or their parents, if they have money or insurance) to recoup costs. He has Blue Cross, but doesn't want to have a doctor picked for him, and if he picks his own, then he'd have to pay out-of-pocket for the surgery. But even if he used his insurance, that company would probably try to sue either the guys, their parents, or Gilman itself... and if it's the latter, Gilman would either lose its liability coverage or have its rates skyrocket–either scenario would probably close the club, which Jello wants to avoid.

At a special Gilman meeting to decide what action to take, the issues surrounding this incident caused many questions to be debated. What is Gilman's responsibility in protecting its members at a show? Obviously, the security staff was stretched thin, dealing with an explosive situation outside and not knowing about what happened to

SOME OF THE INVOLVED PARTIES

↑ Spinkter

Spider →

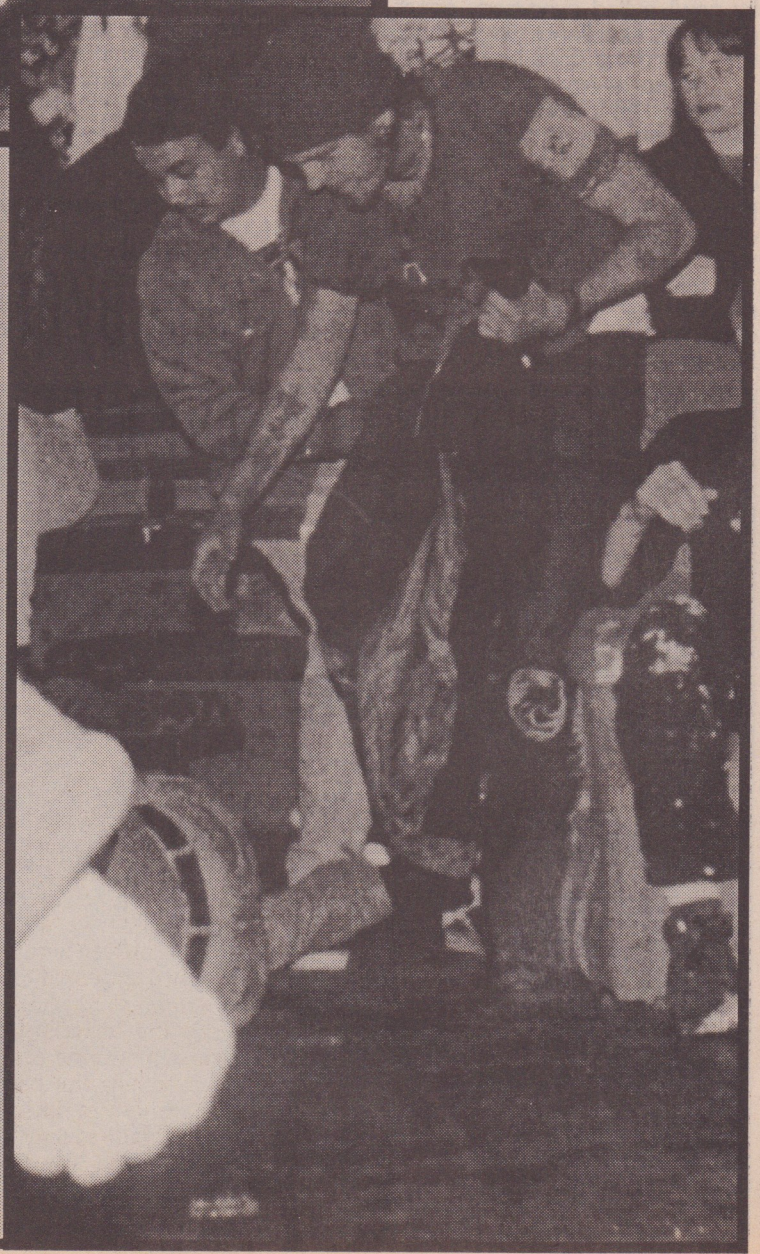
photos by Murray Bowles

Jello inside. The security people have now received walkie-talkies so that they can hopefully keep more on top of such situations in the future.

Did members feel weird in trying to raise money for somebody who obviously has way more financial assets than Gilman does? After deliberating in a very rational and thoughtful manner, it was decided that it doesn't matter whether the victim was a famous punk rock personality or an unknown, that the club should deal with the situation the same way. Gilman decided it will hold several benefit shows to try and pay as much of Jello's medical costs as it can.

Did people feel compromised by having to work with the police in perhaps helping to send somebody to jail? Yes, some did, at times on basic political grounds, and at times because they felt these guys would not get a fair hearing. Some felt the original incident was accidental, and that Jello should have waited for Tall Tim to return with security people before attempting a confrontation, thus avoiding the subsequent fight. They understood as well that his anger and pain, and perhaps fear that they were leaving, drove him to take immediate action and nobody felt that the beating he took from 4-5 guys could be justified, though it was noted that Jello seemed to have been freaking out and that he did seem to have started this part of the physical confrontation. Many also felt that the eyewitness accounts were just too disparate to draw any ironclad conclusions, but the group decided that they did indeed have a responsibility to bring these guys to light and help at least in getting their identities discovered and available to Jello, that turning them up for some kind of accountability was not the same as trying and convicting them. Some members have gotten in touch with them to get their side of the story while others are trying to either get them to turn themselves in or are trying to get them identified for Jello. Hopefully, the guys involved will come forward on their own, but if necessary, Gilman members will have to make their identities known through the police.

But the Berkeley police haven't done much to discover the real names and locations of these guys, failing to even follow up on the license plate number they were given that night until a week-and-a-half later. The officer in charge, Alison Hart, told Gilman that the club must come up with the gang's identities before anything can



The blow-up of this photo shows Spinkter, on the left, far from the initial contact. Cretin is bending over to give Jello a hand up after he got hit and his leg got injured. This would seem to indicate that Cretin and friends were not out to purposely "get" Jello, as some of the more paranoid stories circulating have alleged.

happen. As some of the accused have hung around town (one reportedly bragging to other crusty punks on Telegraph Avenue about it all, while others have reportedly also expressed sadness), some Gilman people did identify Spinkter to the police, and they did haul him in. When Gilman people asked the cops if they needed any eyewitnesses to ID the guy, officer Hart replied they had everything they needed. However, none of the witnesses were called by the cops, and Spinkter was released. So much for Berkeley police cooperation.

A note about the accused (they range from age 15-26, most around 19 years old): It seems that many of them are from Arizona, and some have left Berkeley, heading south to L.A. and then north to Oregon. Thrashead from Flipside, while playing in Naked Aggression, said he was punched in the eye by one of these same people in Eugene last year, and noted they have a reputation up there for doing a lot of speed and getting out-of-hand.

Meanwhile, more hysteria surrounds all of this. A report appeared on Internet about the incident, claiming that Jello is brain dead or in a coma, and that MRR sanctioned, paid for, encouraged, or participated in this attack. Jello himself has told many people that he blames MRR for the beating because one of his assailants, while pounding him, was "quoting verbatim" from a Ben Weasel column that accused Jello of being a rich rock star. Fact is, it's hard enough to believe that these guys can read at all (in one of their written statements about the incident, it states "Well, I was at *Gimen* and having a wonderful time"), never mind memorize a column from a year-and-a-half ago, and it's no secret that crusties, in general, don't like MRR very much. And it is also true that Jello, like MRR, has been vilified since day one by people for one thing or another. That comes with the territory of being well known and being accessible.

But even if these guys could read, and did read that issue, it is pretty shaky to make the case that "MRR made me do it." If that's what Jello truly believes, then he'd have to believe that the PMRC is right when it says that a rock song can make kids commit suicide, or that if somebody kills their landlord then the DKs are at fault. Hopefully, Jello was just temporarily knocked silly from the blows to his head.

As far as MRR 'contributing to a climate of hostility' towards Jello, if there are criticisms of individual behavior or organizational policy or business dealings in these pages, they are just that–criticisms. These are not reasons for violence nor have we ever condoned such actions. But there must always be room for being able to express differences or to make fun of people or things. And despite those differences, we continue to have more in common than not.

LEFTY from Page 1 Col 3

refuse of Western pop culture and ancient tribal hatreds, and battling over scraps of overused earth in guerrilla conflicts that ripple across continents and intersect in no discernible pattern."

Kaplan's principle conclusion from this analysis–that foreign policy, once based upon Kennan's Cold War axioms, needs to be entirely realigned and based upon environmental issues–appears radical at first. But his neo-Malthusian, center-vs-periphery arguments are fundamentally conservative. About the best that can be expected, according to Kaplan, is a holding action against chaos by those regions of the world privileged enough to escape the new Dark Ages; a shoring up of badly leaking levees against the storm waters all around. And he hints, darkly, that this may not be sufficient; that the barbarism we are witnessing "out there" might come home to roost in America's inner cities.

Kaplan also concludes that map-making has become an illusion, with the "classificatory grid of nation-states" soon to be replaced by a "jagged-glass pattern of city-states, shanty-states, nebulous and anarchic regionalisms." As a specific example of the illusion of maps, he cites the Ataturk Dam which the Turkish government is building in the southeastern region of Turkey. Ostensibly located within the Turkish nation-state, he points out that the region is populated almost entirely by Kurds, which are fighting a decades long war for independence against the Turkish state.

Perhaps his most troubling conclusion is of the development of a new kind of war; war without politics unrestricted to a specific territory. This is war for its own sake; war as an end and not as a means. Modern technology will be utilized for the most barbarous purposes, civilian populations will suffer terrible atrocities, and state armies will be replaced by private armies, security forces and urban mafias. Needless to say, the intense savagery of the conflicts around the world today seem to bear out Kaplan's conclusion on this score. "A large number of people on this planet, to whom the comfort and stability of a middle-class life is utterly unknown, find war and a barracks existence a step up rather than a step down."

What Kaplan's analysis serves to point out is, not his own argument that we are on the verge of chaos and war without end, but the argument that we are on the edge of an historical interregnum. He reminds me of a "concerned citizen" of the late Roman Empire who, in watching the Germanic barbarians crossing the Imperial frontiers, sacking and looting as they come, concludes that the future will be nothing but barbarian invasions. His foreign policy recommendations certainly have the feel of buttressing the bulwarks of American empire and "western civilization" against the "barbarian hordes." And Kaplan hedges his own bets on this matter by stating: "Whereas the distant future will probably see the emergence of a racially hybrid, globalized man, the coming decades will see us more aware of our differences than of our similarities."

His use of West Africa, the Balkans and even China as examples is problematic, in that for centuries and sometimes millennia these regions have demonstrated the fractiousness and instability that he wishes to contend are unique features of the modern world. Yes, the nation-state is threatened in the Third World on the one hand by disintegration due to religious, ethnic and racial conflicts; the carving out of ever smaller mini and micro states. But the nation-state is also being superseded on the other hand by supranational consolidation as witness the creation of the European Union and North American Free Trade Zone "co-development spheres," both of which encompass developing and undeveloped regions. Has anyone considered that there might be a relationship between these two global tendencies?

Kaplan fails to distinguish between conflicts around the globe. Certainly the transition from apartheid to a multi-racial society in South Africa has been and will continue to be a mighty bloody and violent process. But this violent creation of a new society is far different from the extremely savage, genocidal conflict now evident in Rwanda/Burundi. And, he does not understand that war itself generates society. European feudalism, the result of the Germanic invasions of the Roman Empire mentioned above, was nothing less than the institutionalization and ritualization of war by a warrior caste on the backs of a conquered, enslaved peasantry. Feudalism was a stable, evolving social order no less than the nation-state which emerged out of it. After perhaps thousands of years of intertribal warfare, certain native Americans ritualized killing to the point of counting coup; humiliating an enemy with a blow.

The capacity of human beings to conserve and maintain a social fabric in the face of the most barbarous, even apocalyptic aspects of war was demonstrated time and again in the Nazi and Stalinist concentration camps. Human beings are social animals. The need to create society is basic to human nature, with the flowering of human community its finest expression. This is not to say that the future will not be radically different. It most certainly will be. But Kaplan's vision of endless entropy, of things continuously falling apart, must be balanced with the neg-entropy of the human social instinct. In particular, his foreign policy recommendations to "pull up the drawbridge, let the rest of the world burn" need to be understood as firmly within the politics of empire.

Kaplan's analysis, often astute and compelling, ultimately wrecks itself upon the reef of its own immediacy. In taking the immediate conditions evident in certain parts of the world as something potentially universal, he ignores both the historical and trans-historical factors mentioned above that sink his arguments.

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14. Herentals - Belgium
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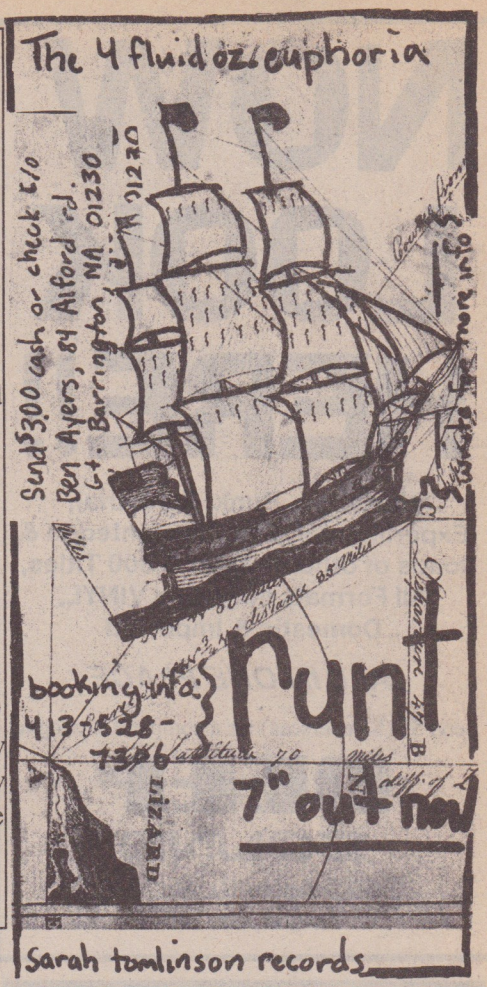

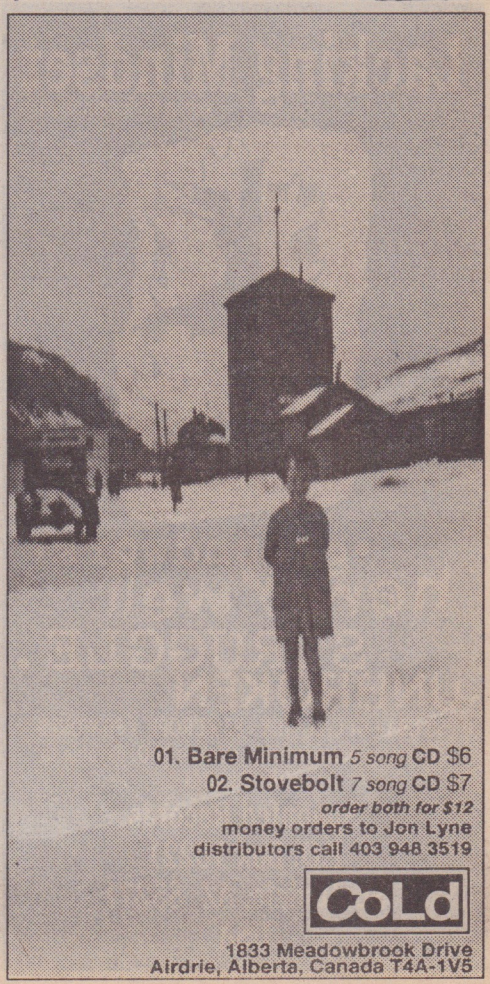

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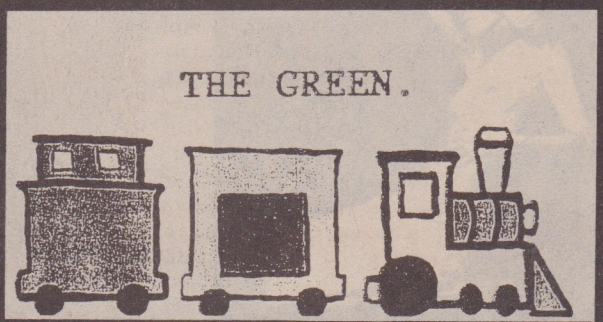

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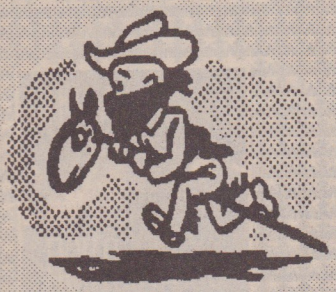

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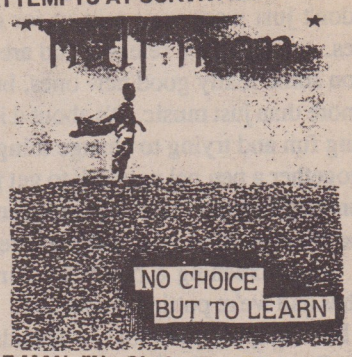

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Su. July 31 - Richmond, Virginia?

where you see question marks, we have clues of places we may play, but nothing is set, so you should call or write if you can help. Where you see loads of question marks, it means we are clueless kinda. Please help. Call Chris at (718)8326900 or Bob,Jr. at (908)9962687.

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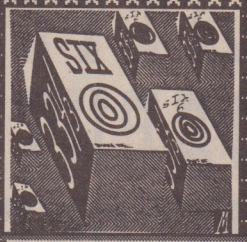

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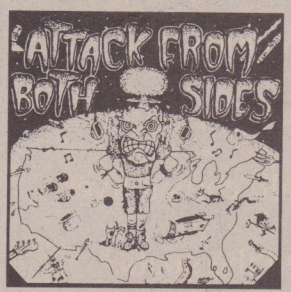

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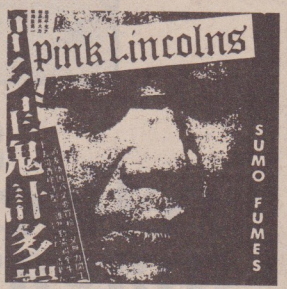

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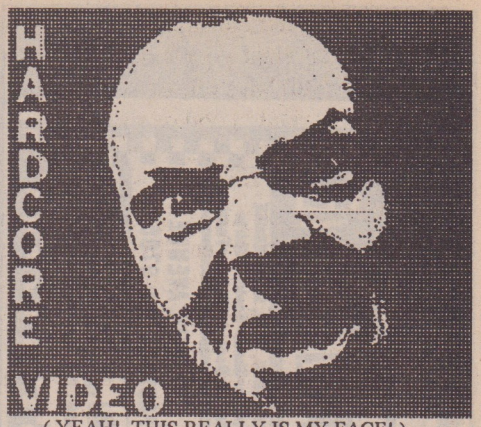

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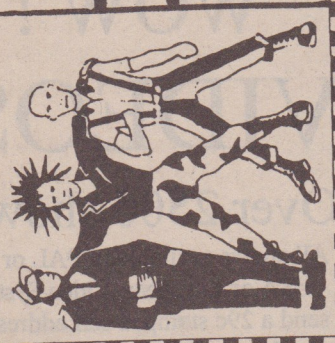

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17* - grand junition, CO sason=303 245-2329
18* - sioux falls (maybe: mike=605 335-6757 **pick up Q-Punx on hoo rah!!
19 - duluth, mn
20 - unbooked, call us
21 - green day, WI. at the eagles club w/ Standoff
22 - milwakee
23 - chicago
24 - springfield, IL. at Bastille's, dave=314 726-1056
25 - indianapolis, steve=tony=shane 317 920-8329
26 - kent, OH
27 - emporium, PA (maybe) dan=814 486-3269
28 - need a show
29 - new jersey, put on by the amazing cris kelly
30 - studio 150 in FL

JULY
1 - springfield, MA joe=413 522-4670=jeff
2 - york, PA. at Redline zone center w/ tuners, mainliner & wall st. clones. 717 993 [illegible]
3 - roanoke, VA call barr. at 703 343-8980 for secret spot
4 - raleigh, NC (maybe) jerod 919 878-8024
5 - need help
6 - atlanta, soabre reptile w/habeus corpus 404 516 5452
7 - cuntsville, AL.
8 - biloxi, (dayshow) 1:00pa lee=601 392-2962. 8:00pa in new orleens stacy=504 8666540
9 -houston dwain=713 522 7822
10 - copperas cove (dayshow) nite- Austin, w/ kidsmeal at sunset brock=512 451-9725
11 - lubbock, TX at Einsteins
12 - oh no...
13 - lawrence, KS (maybe)
14 - cedar falls, w/ bleed & kid dynaso brad=319 277-0877
15 - kiss Q-Punx goodbye
16* - rapid city, at the rose jason=606 394-2231
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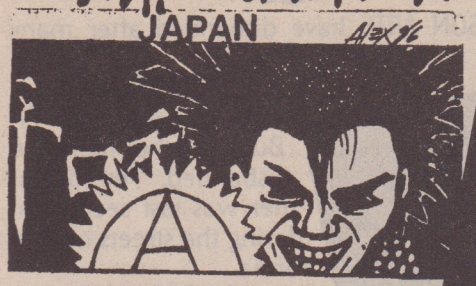
Scene reports



TOKYO- Hey! Unless otherwise noted, these bands are Tokyo bands. Scene report by Kiuchi Nobu and Jim Matison.

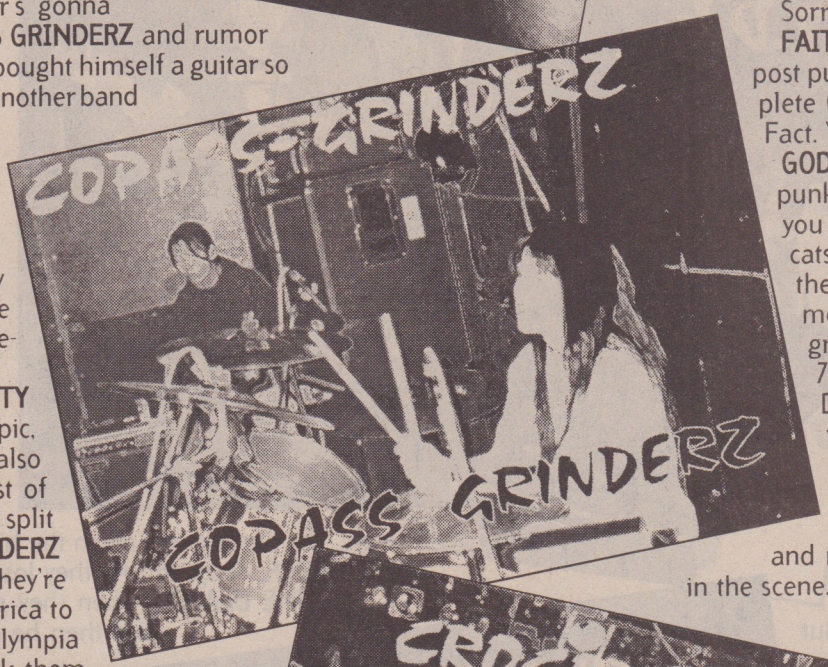
ASSFORT play your basic Japcore but they're really good at it. Have a LP out on Vinyl Japan. The singer has some cool tattoos.

A1 broke up.

THE BEYONDS also sort of broke up. They were pretty popular and they even toured the States. The drummer's gonna be playing in **COPASS GRINDERZ** and rumor has it that the singer bought himself a guitar so he's probably getting another band together.

That brings us to **BADGE 714**, which has the bassist from **THE BEYONDS** on guitar. They play guitar pop a la the Lemonheads with female vocals.

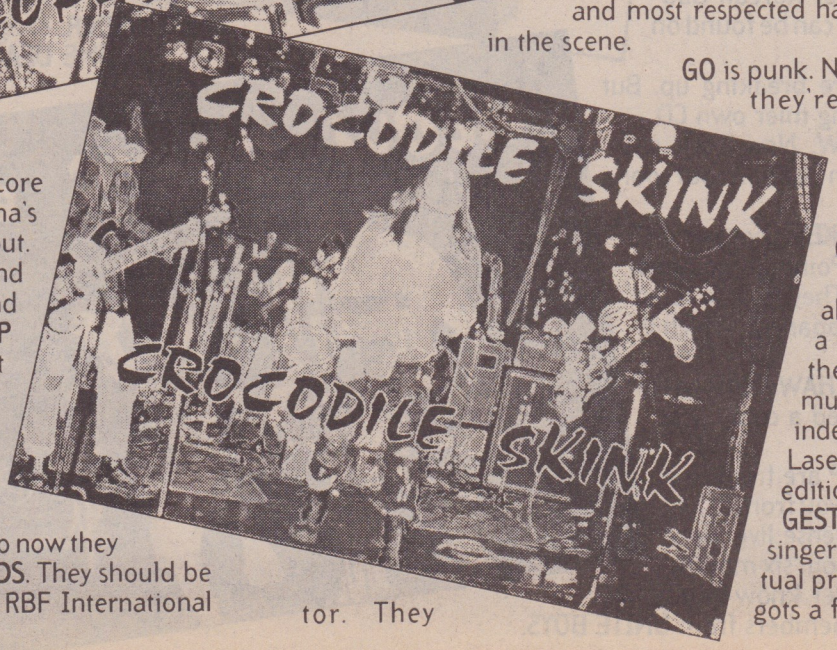
BLOOD THIRSTY BUTCHERS are noisy, epic, guitar punk. They've also toured the west coast of the States and have a split 7" with **COPASS GRINDERZ** coming out on K. They're coming back to America to play some shows in Olympia this summer so check them out.



BASTARD is another intense hardcore band with the ex-guitarist of Hiroshima's **GUDON**. They have a mini LP and a 7" out.

COLORED RICE MEN is a new band with the singer from Osaka's **OUTO** and the bassist and drummer from **LIP CREAM**. I haven't seen them yet, but they're supposed to be really good. They're based in Tokyo.

COPASS GRINDERZ are fuckin Big Muff rock. Three guitarists, they don't need any bass. Their drummer (The lovely and talented Agnes) quit so now they have the ex- drummer of **THE BEYONDS**. They should be having stuff out on Bloody Butterfly, RBF International and K.



COCOBAT play aggressive punk, maybe a cross between Helmet and Biohazerd. They're pretty popular. Two CDs out.

CROCODILE SKINK have released a 7", split 7"w/No Security and a live cassette tape.

THE DYNAMITE MASTER'S BLUES QUARTET is one of the many bands from Hokkaido that has moved down to Tokyo. Imagine Jimi Hendrix on speed in a garage band.

DEATH SIDE have been around for a long time, with an album on Selfish and a few EPs out. They have a new one out on HG Fact. Ooh yeah, they have a even newer 7" on Devour from the States. Raging hardcore with a slight metal influence.

DOHATSUTEN is not exactly the punkest band, but man are they a pleasure to see. "Thier lead singer Masuko is a full blown international rock star" so says Jimbo.

Sorry, no E's

FAITH OF BLIND, are a guitar driven, post punk, melodic noise band. A complete CD on RBF Int. and a 7" on HG Fact. Yum.

GOD'S GUTS are a fab-o melodic punk trio with some great hooks. If you ever get a chance to see these cats live be sure to pay attention to the bass player's extra cool dance moves. Great vocals, great music, great guys. A hefty EP on RBF Int. a 7" on Snuffy Smile and a split with Dew Under. Will release a split with Volume Dealers soon.

GAUZE are still putting on monthly shows at the Antiknock in Shinjuku. One of the oldest and most respected hardcore bands in the scene.

GO is punk. Nuff said. Okay, they're based in Noborito. Featuring ex-members of **A1** and **GOD'S GUTS**.

GISM are about to release a laser disc into the world. This must be a first. An independant punk Laser disc. Limited edition of 1000.

GESTAPO features a singer who is an actual private investigator. They gots a few songs on a

new compilation. They reside in the beautiful Chiba prefixture.

GAIA are four (count em', four) girls that play raging hardcore. These lucky ladies won a free trip to Guam. Whoopie!

GUITAR WOLF have a way supreme song called "Machine Gun" and you can't take that away from them. They have a release here in the States on Goner in Memphis called *Wolf Rock*. Aaahooooooooo!

IDORA has been called one of the best hardcore bands in Japan. A 7" can be found on HeartFirst and another on MCR.

JACKIE AND THE CEDRICS droolin' groovy garage surf band whom has played with the likes of Fugazi and the Phantom Surfers. The ultimate party band.

KIMIDORI is kind of the Japanese Beastie Boy story. Punks gone rap. And I'll be durned, these guys rock. They often perform with U.G. Man. They have a great release on File Records. Many say they're *damn punk*!

KGS, what can we say, we like them. Drunk punk from Urawa. 7" on Less Than TV.

KBG, these guys have the Touch & Go sound down. The name stands for Korean Buddhist God. A CD can be found on ZK. Go figure.

MIGHT are breaking up. But they're releasing thier own CD.

MILK COW, New York style hardcore. A fun band. 7" out soon on HG Fact.

NUKEY PIKES have a new CD out called No Point on their own label Catfish. They've started to sing songs in Japanese, which is cool.

NAILS OF HAWAIIAN have recently released a cool CD on RBF Int. Yes sir.

ONE TRAP are from Urawa. Where are you from? They are fucking intense live. Only together for about six months but do they ever know what's up. Featuring ex-members from **UNITE BOYS**.

POISON ARTS have disbanded after many years of good work.

SATORI SCHOOL has a 7" on Less Than TV. But now, they too, have disbanded. The drummer was last seen wandering the streets of California.

SANDAA BOLUTO dons a wonderful drummer (he is sitting next to me with a big threatening glass of milk. Send help.). This amplified quartet is the hardest, bunch of earsplitting punks I've ever laid eyes on. They put the 'ard' in Hardcore.

SUPER DUMB, I love thier name. They have changed from a fun punk, to a serious complex hardcore band.

SAMANTHA'S FAVORITE, powerpop/poppunk, you make the call. A song is on the Snuff tribute compilation seven inch.

SLIME FISHER they too have a tune on the Snuff tribute and a 7" on Snuffy Smile. Fun fun fun!

SLAM PIRATES they broke up but they have a CD out anyways. The worst cover art in the history of CDs.

SIDE ORDER, okay, so first they lost thier first singer to **VOLUME DEALERS**, then they get another shouter, and then he moves back to Sapporo. So if you like the Dischord sound and live in the Nishi Ogikubo area, please give good ol' Manabu a call.

SWEATS are gonna break up next month. They have a LP out.

TETSU AREI's bassist was in a motorcycle accident so they aren't playing shows right now. Great rockinroll hardcore punk.

TEENGENERATE have the coolist hair. It seems like they play in the

States more often than they play in Japan. Great rockin punk. Jimbo likes these guys more than apple pie itself!

TOKU-deercore.

T.D.F. broke up, but not before releasing a CD on Tribal War Asia. Ex-members have formed a new band called **POWER OF IDEA** and are planning an American and European tour. Help them out if you're tough enough! Punk as punk!

URBAN TERROR have a new 7" out on HG Fact. They play constantly.

U.G. MAN are punk. U.G. as in underground. Part of the deer core movement. They should be releasing a CD sometime in the near future. And there is a possibility that they will do a split 7" with Concrete Octopus. Jimbo says, "I am **U.G.**, you are **U.G.**"

VOLUME DEALERS play noisy, complex punk. They have a few singles out with a new one for Less Than TV in the works. Having just completed a tour of California with **GOD'S GUTS**, they're back in Japan recording for a split 7" with the UK's Older Than Dirt.

ZETT rocks and rules! Fuck yeah!

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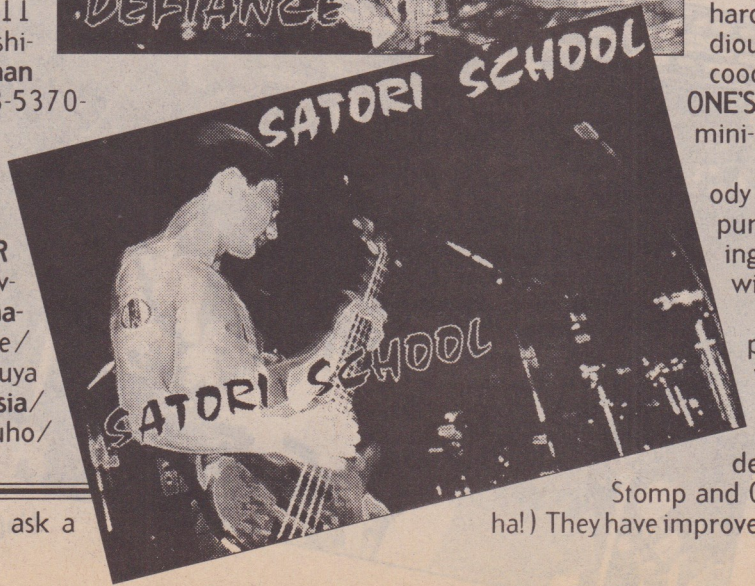


OSAKA- If you were to ask a Japanese person what are the three biggest Japanese punk rock bands, they would probably answer **SHONEN KNIFE**, **BOREDOMS**, and **S.O.B.**! All three of these bands are from Osaka. I think these bands (along with a lot of other Osaka bands) have strong individual identities.

There is a scene in Tokyo that is called Neo Hard Core Tale (N.H.C.T.) It includes, among others, Beyonds, Gods Guts, and Nukey Pikes. But, we can't use that name as our scene is in Osaka.

Things are getting into full swing here in Osaka, but it is not better than Tokyo. I think some disanvantages are less live clubs and less bands (as compared to Tokyo). But nonetheless, there are many bands of high quality in Osaka.

First off, **CONCRETE OCTOPUS**. Their vocalist is Eye Yamatsuka. He is **BOREDOM**'s vocalist too. They call themselves mood core. The music they play is quick, aggressive and funny. Their energy is boundless and their performance is fuckin great!!! You can listen to **CONCRETE OCTOPUS** on a compilation CD from Less Than TV label.

THE BOREDOMS are pretty big world wide now I guess, so if you a chance to see them, do so cause they put on an amazing live show. Eye Yamatsuka also plays in **AUDIO SPORTS**, **UFO OR DIE**, and **HANATARASH** too.

RISE FROM THE DEAD have ex-members of **S.O.B.** and **OUTO**. They released a CD called *Rock Fan Dead* on the Japanese hardcore pioneer label Selfish. They created a new type music that is a mixture of HC, reggae, progressive rock, rap and more. They have perfect technique and large power!!!

BLOW ONE'S COOL are fun hardcore punk. They have a melodious, hard and sharp sound. So, coooo!!!!! You must listen to **BLOW ONE'S COOL**! They'll release a 10 inch mini-LP called *Evil Nipple Session*.

DEW UNDER have firm melody and lovely harmony. Sort of US punk meets a UK guitar band. Coming soon, they'll release a split EP with **GOD'S GUTS**.

DEFIANCE are a new peace punk band, and an interview with them will appear magically in MRR sometime soon.

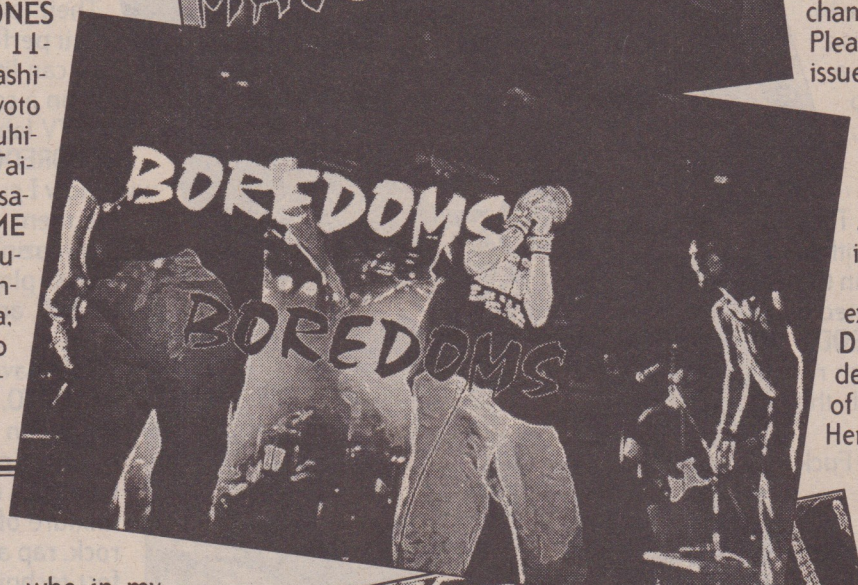
WRESTLING CRIME MASTER describe themeselves as Hip and Stomp and Groove HC but Quartet! (hahaha!) They have improved themselves. They'll release an

EP *Trend Stomp* this summer.

FIXED A FIZZLE have a melodious and hard sound with a powerful vocalist. Basically HC but funny and poppy. I feel their sound is like the bands from Epitaph. I love them.

I hope more bands rise from Osaka's scene. I have no doubt MRR readers feel sympathy! If you have a chance, please listen their music!!!! If you have interest in Japanese bands, please send your letter to me. Bye Bye!
Aki Matsubara/ 2-12-19-201 Nishikagaya/ Suminoe-ku/ Osaka

Contacts: **CONCRETE OCTOPUS**/ Eye Yamatsuka/ 405 SGI/ 1-17 2-Oimazatonishi/ Higashinari-Ku/ Osaka 537; **RISE FROM THE DEAD**/ Mitsuaki Yamanaka/ 3-14-9 Nishikagaya/ Suminoe-Ku/ Osaka 559; **BLOW ONES COOL**/ Hiroyuki Inoue/ 11-4-112 Fukakusa Sanoyashiki-Cho/ Fushimi-Ku/ Kyoto 612; **DEW UNDER**/ Yukuhiro Mutou/ 1-9-10-102 Taikai/ Fukushima-Ku/ Osaka; **WRESTLING CRIME MASTER**/ Hideto Yamaguchi/ 8-14-8-303 Tenjinbashi/ Kita-Ku/ Osaka; **FIXED A FIZZLE**/ Makoto Kubo/ 1-3-10-301 Miharadai/ Sakai-Shi/ Osaka 590-01.

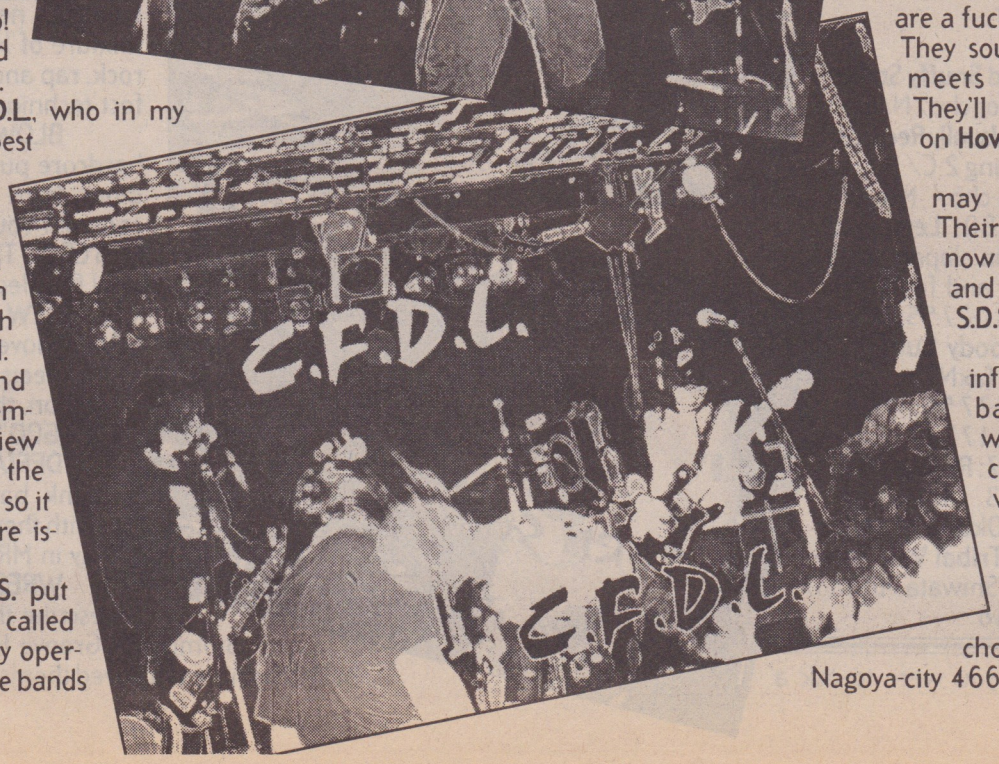


NAGOYA- Yahoo! There's many good bands here in Nagoya.

First of all, **C.F.D.L.**, who in my opinion are Japan's best noise HC band. They'll release a split 7" with Spazz on Slap-a-Ham. They'll also release a split with Hellnation on Sound Pollution, which they recently recorded.

S.D.S. is a band name you should remember. I did an interview with them but missed the deadline for this issue, so it will appear in a future issue.

C.F.D.L. and **S.D.S.** put on gigs once a month called "Punk & Destroy." They operate on the basis that the bands



that play must have DIY ethics, punk spirit and a support of the underground scene. If your band shares a similar outlook, you can play with them, so get in touch.

Back to **S.D.S.**, they're planning to release a 7" EP on R.K.T. (UK) Records which they'll record for soon. They also released a split LP with Misery on MCR Records, which is sold out. So if you don't have it yet, you should hurry and try to find it.

Two members of **C.F.D.L.** and Takuo of **S.O.R. Records** (who released stuff by 7 Minutes of Nausea, Confusion, etc.) are in a band by the name of **RABIA**. They are a fast hardcore band that sing in Spanish (really!) and they don't have a bassist. They've released a demo tape.

OUT OF TOUCH have changed the style of their sound. Please see their interview this issue. They are looking for labels overseas to release their records.

DEMOLITION sound like metalcore with an old Misfits devil-rock influence.

UNHOLY GRAVE are ex-members of **NAUSEA** and **DETHSPEED**. They play death/grind HC in the vein of Repulsion, Napalm Death, Heresy and Unseen Terror.

PSYCHO DEMENTZ are a fucking cool band! They sound like Prong meets Killing Joke. They'll have a release on **Howling Bull** soon.

D-STARVE may have split up! Their vocalist left and now the drummer and bassist play in **S.D.S.**

For further information on the bands you can write to them care of me and I will pass your letters on.

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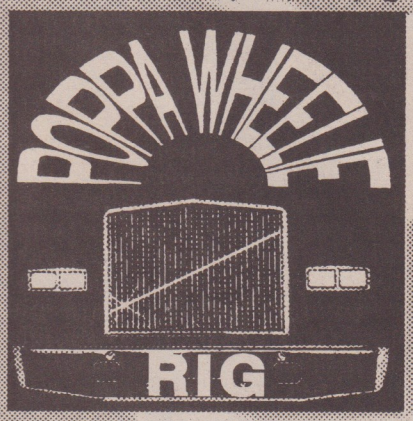

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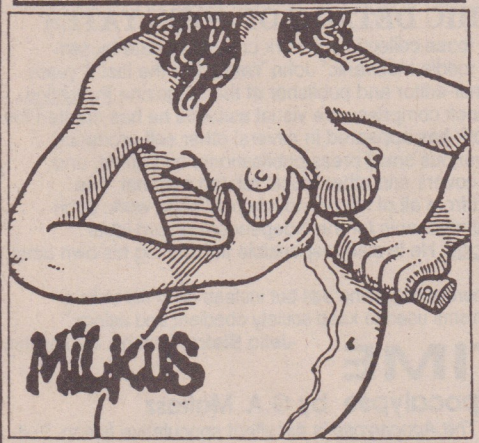
Milkus thinks over their influences (Victims family, Nomeansno, Fugazi...) and secrete a strong energy thru all 11 songs. No time wasted with this technical hardcore. (Hyacinth).

Built on a rhythmic and a hyper speed bass, they have an original style but should be careful to not fall into technic more than creation. (Abus dangereux).



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05 relatives in Grand Rpds.)
06 Kalamazoo, MI
07 Chicago, IL
08 Madison, WI
09 Minneapolis, MN
10 Lincoln, NE
11 Rapid City, SD
12 Denver, CO
13 Pueblo, CO
14 Grand Junction, CO
15 Provo, UT
16 Reno, NV
17 Sacramento, CA

FOR SALE

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POT VALIANT 7"

SINKER original 7"

EXHALE - "Itching" 7"

ELEGY debut 7"

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I am on tour with the Yah Mos until July 16. Until then, please order from Ebullition, or don't expect a reply until i get back. Watch for a studio project 7" called Post Script, with members of various Sindicut bands, in the late summer. Also around that time will be a repressing of the Platypus Scourge 7". Distributors - write .

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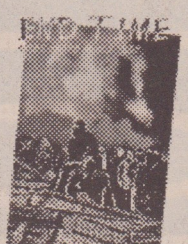
THE GRAPHIC DETAILS OF JOHN YATES

STEALWORKS is a loose collection of work created to date by self-described "visual media mechanic" John Yates. For the last 5 years he has acted as self-editor and publisher of the magazine Punchline. The core of this book comprises the visual assaults he has created for Punchline. His work has appeared in several other self-produced printed projects, various small press publications, on t-shirts, and numerous record covers and other music related material. The collection is culled from all of his previously published work. John Yates is the visual mechanic for the independent record label Alternative Tentacles. He is also responsible for running his own label, Allied Records. He is currently working...

"John could make millions designing commercial magazine ads but instead aims his skills at unmasking and destroying those very mechanisms used to keep society obedient and asleep."

-Jello Biafra, from his introduction



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Factsheet 5

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J.G. Eccarius, *The Stake*

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AK PRESS

Published by AK Press. Stealworks is $11.95/£7.95. **End Time** is $8.00/£5.95. Available in the US postpaid direct from: **AK Press, P.O. Box 40682, San Francisco, CA 94140-0682, U.S.A.** Available in the UK postpaid direct from: **AK Press, 22 Lutton Place, Edinburgh, Scotland, 8HE 9PE, Great Britain.**

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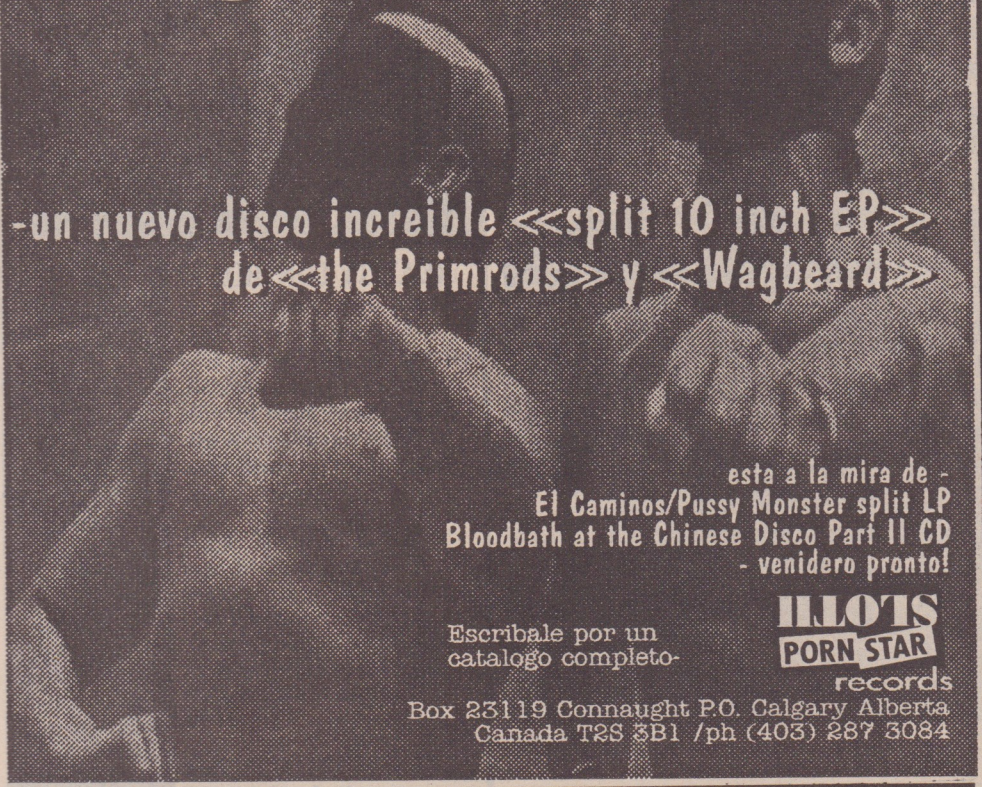

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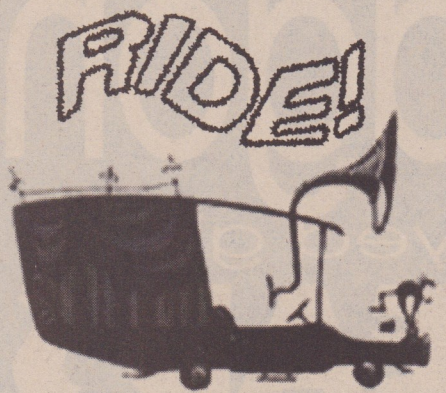

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STY ZINE #16
Punk zine with 43 page greyhound/Bay Area travel diary, poetry, and a very big review section (insert). Cool rubberband binding.
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LUCKY THIRTEEN
by Ian Lynam & Marc Arsenault
Poser hobo jam comics by the editors of Pansy and Andy's Chair Zines. "Dude! mandatory bong session!!!!" 12p mini FREE (send a stamp)

MAGIC WHISTLE 1 - 4
Amazing comics by Mr. Sam Henderson! Dumb humor that you CAN NOT help but laugh at!
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GENETIC DISORDER #11
Interviews with Didjits, Supernova, Everready; and, a loser's guide to La Mesa.
60p full-size with newsprint interior $2.50

WANNA COMMUNICATE #4
Interviews: Nation of Ulysses, Jawbreaker, many more. Plus articles about funk, krishnas, and Yoda
26p full size $1.75

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Paintspot #3 32p mini $.40
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Thanks for supporting us and not "Zine" magazine.

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Well, none. This is just one guy who wants to help put them out. All of yer hard-earned dough is going to line the pockets of no one. Hopefully the costs will be covered by sales. And we're sure you'll like the stuff, they think it's their best yet! If you haven't heard So. California's best political punk band yet, now's the time! Give it a shot, punker!

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Bite Your Neighbor Music, 4110 Elm Ave, Suite 204, Long Beach, CA, 90807

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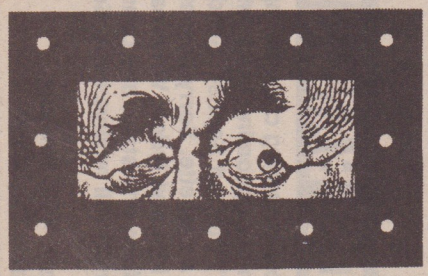

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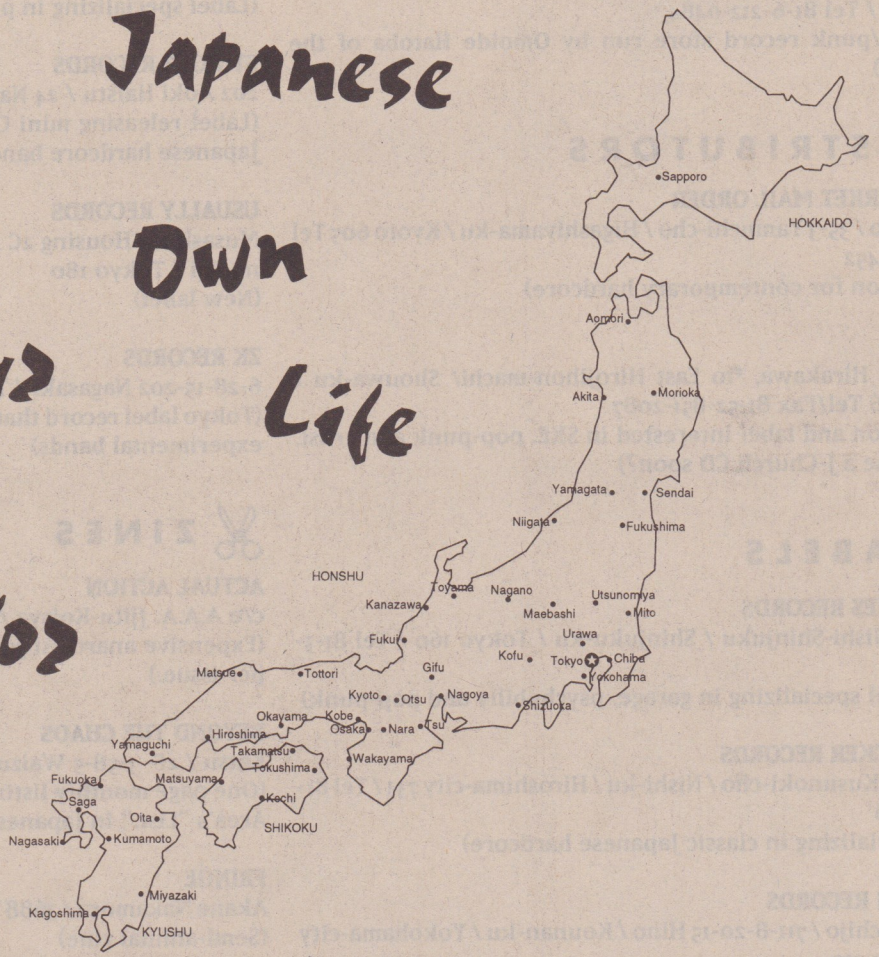
V/A "SHREDS" - The Best Of American Underground Rock 1993 CD This CD has an hour of great tracks from indie label singles released in '93. Twenty tracks from bands like, NOFX, Bracket, Swirlies, Odd Numbers, Moist, Mary Lou Lord, Stink, Prisonshake, J Church, MTX, Corduroy, The Deviators, Karl Hendricks Trio, Parasites, Jolt, For Sale, The Leonards, and more!

SHREDDER RECORDS
Dist. by Mordam Records

Here's a Japanese Book Your Own Life section for your contact use!



JAPAN

Because there wasn't enough space and time to interview all the bands and people we would have liked to, we've included the following Japanese contact list. Included are addresses, numbers and brief descriptions of various stores, labels, zines and bands located throughout Japan. (When writing, try to keep your English simple & send a couple IRC's if possible.)

RECORD/BOOK STORES

BOY
3-59-9 Koenji Minami / Sugiman-ku / Tokyo 166 / Fax 81-3-3315-0484
(Store which carries everything from brutal/fast/crust to melodic/straight-edge/emo)

D.I.Y. RECORD SHOP
3F Sanbi Building / 1-25-7 Ohara Setagaya-ku / Tokyo 156 / Tel/Fax 81-3-3465-3670
(Record store specializing in crustcore, you can also probably reach Battle Of Disarm at this address)

DISK HEAVEN
Naomi / 2-1-26 Ishibotake-cho / Shouwa-ku/Nagoya 466 / Tel 81-52-853-2771 / Fax 81-52-851-4555
(Store carries crust/fast music and pop punk)

GREAT ROCK'N'ROLL SWINDLE
Kondo Bldg. 3F / 3-31-13 Ohsu Naka-ku / Nagoya 460 Tel 81-52-243-3254
(Store specializing in crustcore and '77 style punk rock)

TIME BOMB
Toporo 51 Bldg. 3F / 2-18-18 Nishi-Shinsabashi / Chou-ku / Osaka 542 Tel 81-6-213-5079
(Store and label specializing grunge, psychedelic and melodic punk)

WOODSTOCK-U OSAKA
Avenue Shinsaibashi 3F / 2-18-6 Nishi-Shinsaibashi / Chuou-ku / Osaka 542 / Tel 81-6-212-0484
(Hardcore/punk record store run by Omoide Hatoba of the Boredoms)

DISTRIBUTORS

BLACK MARKET MAIL ORDER
Izumi Kubo / 35-3 Yamuchi-cho / Higashiyama-ku / Kyoto 605 Tel 81-75-531-6452
(Distribution for contemporary hardcore)

SKIPPY
c/o Naomi Hirakawa, #10 East Hirojihon-machi/ Shouwa-ku / Nagoya 466 Tel/Fax 81-52-851-2087
(Distribution and label interested in SXE. pop-punk and crust. Will release a J-Church CD soon?)

$ LABELS

BARN HOMES RECORDS
7-6-5-605 Nishi-Shinjuku / Shinjuku-ku / Tokyo 160 / Tel 81-3-3363-4730
(Store/label specializing in garage, psychobilly and pop-punk)

BLOOD SUCKER RECORDS
1-16-18-203 Kusunoki-cho / Nishi-ku / Hiroshima-city 733 / Tel 81-82-293-9128
(Label specializing in classic Japanese hardcore)

FIGHT MEN RECORDS
Toshinori Ichijo / 711-8-20-15 Hino / Kounan-ku / Yokohama-city / Kanagawa 233
(Label releasing crustcore compilation tapes and CDs)

HG FACT RECORDS
Tadashi Satoh / 401 Hongo-M / 2-36-2 Yayoi-cho / Nakano / Tokyo 164
(Label/Booking)

TRIBAL WAR ASIA
JH 549 / 8251 Shiwata Mizuho / Nishimata / Tokyo
(Label)

MCR COMPANY
157 Kamiyasuhisa / Maizuru-city / Kyoto 624 / Tel 81-773-76-5836 / Fax 81-773-76-5887
(Label/distributor)

OVERTHROW RECORDS
Atsushi Morishita / 301-21-5 Shimoshinshuku / Ichikawa 272-1 / Tel 81-473-58-9373
(Label/distributor specializing in Dis-core and crust core)

R.B.F. International
3-5-13 Jingumae / Shibuya-ku / Tokyo 150 / Tel 81-3-5411-7487 / Fax 81-3-3470-7596
(Label of pop-punk and grunge bands)

SNUFFY SMILE
Yoichi Eimori / 2-21-2-219 Kanamachi / Katsushika-ku / Tokyo 125
(Label specializing in punk rock vinyl)

STINGER RECORDS
202 Aoki Haistu / 24 Naka-machi / Kodaira-shi 187
(Label releasing mini CD and vinyl comps of classic sounding Japanese hardcore bands)

USUALLY RECORDS
Musashino-Housing 2C / 5-4-11 Kichijoji-Minami-cho / Musashi-no-shi / Tokyo 180
(New label)

ZK RECORDS
6-28-15-202 Nagasaki / Toshima-ku / Tokyo
(Tokyo label record that releases a diverse array of punk, noise, experimental bands)

ZINES

ACTUAL ACTION
c/o A.A.A. Jjitu-Koisya / P.O. Box 31 / 114 Kita-ku Oji / Tokyo
(Expensive anarchist journal, all in Japanese around 90 pages per issue.)

BEYOND THE CHAOS
Katsu / 2F- 3-58-5 Waizumi / Suginami-ku / Tokyo 168
(One page monthly listing of shows and info, similar to the Bay Area's "List." In Japanese)

FRINGE
Akane Nakamura / 3688 Tsuboh-cho / Fukuyama / Hiroshima 721
(Semi-annual zine)

JUNK MAIL
3-44-9-203 Koenji Minami / Suginami-ku / Tokyo 166
(Garage and pop punk zine. Half is written in English)

PUNK HOUSE
Keiko Nishida / 2-2 Hinomiya-cho / Nakamura-ku / Nagoya 453
(Review only zine)

BANDS

ASSFORT
Yoshio / Sinyayoi-so / H.O. 2-3-7 Koenji / Minami / Suginamiku / Tokyo 166
(Sound like noise-core meets Disorder)

BADGE 714
Shouichi Nakamura / 1-32-19-106 Higashigaoka / Meguro-ku / Tokyo 152
(Pop punk with female vocals)

BEYONDS
Ken Taniguchi / 3-10-7-205 Umegaoka / Setagayaa-ku / Tokyo
(Emotion-packed hardcore)

BLOW ONES COOL
Hiroyuki Inoue / 11-4-112 Fukakusa Sanoyashiki-cho / Fushimi-ku / Kyoto 612
(SoCal-type melodic punk)

C.F.D.L.
Takeshi Ohtsu / #2C Poplar House / 2-1281-1 Shinogi Kasugai / Aichi 486
(Noisy hardcore band)

C.O.S.A.
Masuda / 919-1 Ichinomiya-cho / Takamatsu-city / Kagawa / 701
(Metallic hardcore band)

COLLAPSE SOCIETY
Hiroshi Nozaki / #106 Green Hill Suzuki / 6-5-63 Higashi Koigaku-bo / Kokubunzi-shi / Tokyo
(Scandanavian influenced hardcore band)

CONCRETE OCTOPUS
Eye Yamatsuka / 405 SGI / 1-17-2 Oimazatonishi / Higashinari-ku / Osaka 537
(Weird spasmic jazzcore)

COPASS GRINDERZ
c/o RBF International / #301 Maison Okada / 3-5-13 Jingumae / Shibuya-ku / Tokyo 150
(Noisy sludgecore)

DEATH SIDE
Kanji Mukai c/o Gunji / 5-35-17-C Sakuradai / Nerima-ku / Tokyo 176
(Old school Japanese hardcore)

DEF MASTER
c/o Tadashi Satoh / 401 Hongo-M / 2-36-2 Yayoi-cho / Nakano / Tokyo 164
(Live up to their name)

DEW UNDER
Yukuhiro Mutou / 1-9-10-102 Taikai / Fukushima-ku / Osaka
(Melodic pop punk)

DISCLOSE
Kawakami / 201 Leopalace / 1-12 Yayoi-cho / Kochi-City / 780
(Discharge influenced hardcore)

DIVIDED WE FALL
Mitch Ohashi / 2-15-11-202 Higashirinkan / Sagamihara-city / Kanagawa 228
(New York influence hardcore straight edge)

FIXED A FIZZLE
Makoto Kubo / 1-3-10-301 Miharadai / Sakai-shi / Osaka 590-01
(Melodic pop punk)

GAIA
Nakano / Flat A 201, 4-9-5 Tamagawa / Chofu-city / Tokyo 182
(Amazing all female blazing hardcore band. Totally excellent!)

GOD'S GUTS
Office Gold Giant / 4-4-8 Koenji Minami / Kameya Bldg 6065 / Suginami-ku / Tokyo 116
(Melodic punk rock)

H.K.
3-7-8 Tsuji / Shimizu-city / Shizuoka
(American influenced hardcore band)

ICONOCLAST
Datsu / 201 Royal Kasaichi / 4-10 Kasaichi-machi / Kanazawa-shi / Ishikawa 990
(UK-influenced Japanesecore)

JACK WITH KILLER
Yoshiyuki Takahashi / 1-17-21-205 Katakura / Kanagawa-ku / Yokohama-shi / Kanagawa 221
(Hardcore punk)

OUT OF TOUCH
Hidehito Nakamura / 2-33-2 Kagita-cho / Mizuhoku / Nagoya 467
(Hardcore band)

PILEDRIVER
Namiki / 1-23-2-402 Kanazawa-ku / Yokohama-city
(Great Japanese old style hardcore)

RABIA
Takuo Nakamura / 3F Kondou Bldg / 3-31-13 Osu Naka-ku / Nagoya 460
(Latin American influenced hardcore)

RISE FROM THE DEAD
Mitsuaki Yamanaka / 3-14-9 Nishikagaya / Suminoe-ku / Osaka 559
(Original heavycore)

S.D.S.
Kenichi Takahashi / 266-1 Inabe Kamono / Minokamo / Gifu
(Anti-Sect plus Amebix plus Sacrilege plus... great band)

SENSELESS APOCALYPSE
Manabu Isobe / 482-1 Naka Kanbara Ihara / Shizuoka 421-32
(Grind noise band)

SIDE ORDER
Manabu Hiramatsu / 2-13-9-105 Kamiogi / Suginami-ku / Tokyo
(Boston hardcore influenced band)

SLIME FISHER
Atsuhiko Matsumoto / 1-29-10-103 Yamato-cho/Nakano-ku / Tokyo 165
(Melodic punk band along the lines of Snuff)

SO WHAT
Yoshihito Ikeda / 3-28 Ejirihagashi 1 / Shimizu-city / Shizuoka
(Final Conflict style hardcore)

TEENGENERATE
Isao 'Fink" Sugiyama / #103, 1-9-18 Shimorenjaku / Mitaka / Tokyo
(Cool garage punk band)

THUNDERBOLT
c/o Office Gold Giant / 4-4-8 Koenji Minami / Kameya Bldg 6065 / Suginami-ku / Tokyo 116
(punk music band)

URGE SNAKE
Yanagisawa-sou 1F-8 / 2-40-40 Koenji Minami / Suginami-ku / Tokyo 166
(Semi-industrial band along the lines of Godflesh and Killing Joke. Features Kan ex-singer of Asbestos)

VOLUME DEALERS
Office Gold Giant / 4-4-8 Koenji Minami / Kameya Bldg 6065 / Suginami-ku / Tokyo 116
(Noisy intricate hardcore)

WRESTLING CRIME MASTER
Hideto Yamaguchi / 8-14-8-303 Tenjinbashi / Kita-ku / Osaka
(Pseudo straight edge hip hop)

JAPANESE SLANG AND COMMON EXPRESSIONS FOR THE INTERNATIONAL PUNK

GREETINGS AND INTRODUCTIONS
•Konnichiwa - Hello (formal)
•Yo! - Hello (slang)
•Ohss! - Yo/Hey! (tough guy talk)
•Ogenki desu ka - How are you? (formal)
•Genki? - How are you? (informal)
•Doe yo cho-shi-wa? - What's up? (slang)
•Namae wa? - What's your name? (informal)
•Doko kara kita no - Where are you from? (informal)

INFORMATION ABOUT YOUR BODY
•Hara hetta - I'm hungry (informal)
•Saishoku-shugi-sha desu. - I'm a vegetarian
•Sakana shi-ka tabenai. - I only eat fish
•Seiri ga aru no. - I'm having my period.
•Tanpon, motte-ru? - Do you have a tampon?
•Yo-ppa-ra-tta. - I'm drunk!
•Gero sini itte-kuru! - I'm gonna barf! (slang)
•Ore wa sukebe da. - I'm horny.
•Biru kure! - Give me a beer damnit!

BEING POOR
•Kane ga nai. - I don't have money.
•Ore wa binbo da. - I'm poor.
•Okane ga nai-kara hoteru ni tomare nai-n-da. - I don't have money for a hotel.
•Yuka de nete ii-ii? - May I sleep on your floor.
•Konohen ni yasui resutoran aru? - Is there a cheap place to eat around here?

PUNK INFO
•Kyo, doko de raibu-ga aruka-sitteru? - Do you know where the live show is today?
•Nan-no bando ga yaruno? - What bands are playing?
•Ii desu ka? - Are they any good?
•Uh, sugoi kakkoii - Yes, they're really cool.
•Eh, sugoi saiaku - No, they really suck.

WHERE IS...?
•Toire wa doko? - Where is the bathroom?
•Tika-tetsu wa doko? - Where's the subway?
•Noumiso wa doko eh itta? - Where is my brain?

I WANT....
•Panku-no rekoudo ga kaitai - I want to buy punk records.
•Gozira no eiga-ga mitai - I wanna see a Godzilla movie.
•Kaiju no omocha wo ka-tte kure-nai? - Could you buy monster toys for me?
•Manga ga yomitai - I wanna read comics.
•Happa ga suitai. - I wanna smoke pot.

LIKES/DISLIKES
•Don-na bando ga suki-nano? - What bands do you like?
•Panku-ga suki - I love punk.
•Ramen ga suki de mainichi tabe-te ru - I like ramen so I'm eating it everyday.
•Watashi no suki-na bando wa [ ] desu - My favorite band is [ ].

BUSTING A MOVE
•Tobako wo motte-imasuka? - Do you have a cigarette?
•Anata-tte kawaii-ne - You're cute (female speaker)
•Ore wa homo da- I'm gay.
•Ore wa ryoto tsukai da - I'm bisexual.
•Esuemu wa suki? - Do you like S/M?

IN THE BEDROOM
•Condomu motte imas ka? - Do you have a condom?
•Oshiri wo sawa-tte mo ii? - May I touch your butt?
•Iku-iku! - I'm coming!
•Ketu-no-ana, misero. - Show me your asshole.
•Ore-tachi wa anzen-na seksu wo sitai. - We only want to have safer sex.
•Aishite-nai kedo,anata-tte sugoi-wa. - I don't love you, but you're great!

AT THE PROTEST
•Hata wo moyase - Burn the flag!
•Soshiki wo tobuse! - Smash the system!
•Binbo-nin wo korose! - Kill the poor!
•Nigero, satu ga kita! - Run, here come the cops!
•Domo arigato gozaimashita! - Thanks for everything you've done for me.
•Mata ne - See you later.
•Sayonara - Farewell.

AN INTERVIEW WITH

MR. SATOH OF HG Fact Records

INTERVIEW BY DEVON MORF ◊◊◊ TRANSLATED BY NORI KOZUMA

MR. SATOH HAS BEEN INVOLVED IN THE TOKYO PUNK/ALTERNATIVE SCENE FOR SEVERAL YEARS NOW. HIS WORK INCLUDES BOOKING BANDS, WORKING FOR FOOL'S MATE MAGAZINE (A PREDOMINATLY GLAM ROCK MAGAZINE WHICH FEATURES SOME COVERAGE OF JAPANESE PUNK BANDS EACH ISSUE) AND PRODUCING/RELEASING BANDS ON HIS INDIE LABEL; HG FACT. THIS INTERVIEW FOCUSES PRIMARILY ON THE HISTORY AND PURPOSE OF HG FACT.

MRR: First off, how did you become involved with Fool's Mate magazine? It seems like such a glam rock oriented publication.

S: There used to be an indie label called Trance Records. When I was 18-22 I helped run it with Null from the band Zeni Geva and Chikamura of YBO2. The label was connected to Fool's Mate magazine. So after the label stopped, the Fool's Mate people asked me to do some work for them. I didn't have a job at the time so I accepted and decided to start another label in the future. Working for Fool's Mate is just a source of income. In the summer of 1992 I began planning how I would run my new label. I had been working at Fool's Mate for a while and from the experience I got there and from my old label, I decided to put out my friends bands as a policy.

MRR: I've been very impressed by the diversity of the bands you've released and also the quantity of vinyl 7"s you release. It seems that record players are becoming rarer for Japanese young people to obtain and that many Japanese labels tend to only release bands of one particular sound.

S: First of all, producing 7" records we can't make any profits and this label is not a business for me, so if I can break even I'm happy. Plus if I can create profits probably my personality would change. So not making profits is really a good means for how I operate the label. The problem so far has been that if I cannot sell enough 7" records then I will be hit really hard. Breaking even is really good, but if a record doesn't sell I lose money.

MRR: A lot of bands seem to have bands with a similar sound, such as Lookout or Epitaph, with HG Fact there is no distinct sound...

S: Basically I love hardcore but I do listen to psychedelic... I don't like to hear, "Oh, this label tends to produce this type of music or that type of music" and I don't want to hear that kind of comment applied to my label. So my policy in producing all these records is, if I like it I produce it. There's no planning involved just because a certain style of music is fashionable. I'm not trying to hit the jack pot. I have no intention whatsoever regarding that.

MRR: So how many releases do you have out now.

S: 11 7"s.

MRR: So are you exclusively a 7" label?

S: Basically we do not use our own money to produce compact discs. When we do release CD's with our name on the label we use distributors money to produce them.

MRR: So what is HG Fact's relationship with Snuffy Smile?

S: My friend Mr. Eimori of Snuffy Smile wanted to create a strictly 7" label. So when he brought his whole plan to me I decided to help him out. That's the relationship between our labels. Because I work for Fool's Mate I can get him record jackets and type setting done pretty cheap. I like Mr. Eimori's taste in music.

MRR: Where do you press your records?

S: In Japan. It costs about 2 or 3 dollars to make a 7" when you press 1000 in Japan.

MRR: For a long time people had been saying there where no more places to press vinyl in Japan.

S: There is only one place left. So it has a monopoly. I have spoken to some people outside of Japan about pressing records. So I have thought about pressing records outside of Japan, but it is very time consuming. I prefer to press records as soon as possible, before the music turns sour.

MRR: Any special goals for the future?

S: My goal is to put our more 7"s than Sympathy for the Record Industry. But that's a hard goal to reach.

MRR: Anything you feel we didn't cover or would like to mention?

S: I'm looking for distributors outside of Japan. Currently one third of the press run for 7"s I release are distributed outside of Japan, but I would like have more distributed in other countries. I would also like to put out many split 7"s with Japanese and American bands. So anyone that's interested, please send a tape.

Tadashi Satoh c/o H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164 Japan.

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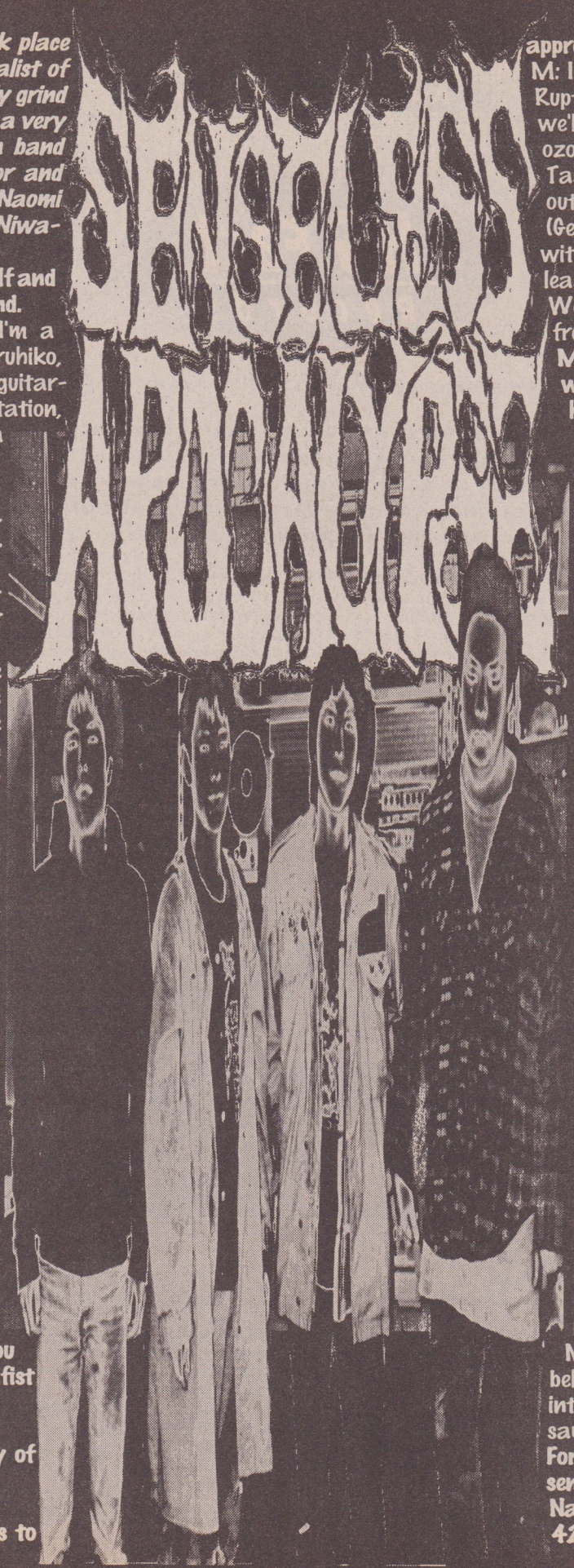
SENSELESS APOCALYPSE



This telephone interview took place with Manabu Isobe, the vocalist of Senseless Apocalypse, the only grind noise band in Shizuoka. He is a very hard worker, not only as a band member, but as a distributor and running a label. Interview by Naomi Hirakawa, translated by Niwa-kun, photos by Hayash

MRR: Please introduce yourself and the other members of the band.

M: I'm Manabu, vocalist. I'm a truck driver. The drummer, Hiruhiko, is a carpenter/architect. One guitarist, Atsushi, works at a gas station, and the other guitarist, 6, is a computer engineer.

MRR: How old are you all?

M: I and Haruhiko are 25, Atsushi is 18, and 6 is 20. That's it all.

MRR: Before Senseless Apocalypse, did you play in other bands?

M: Yeah. Haruhiko and I were in Criminal Law, Atsushi was in Swastika. We all three were in a band called Cunt in 1992, and then we asked 6 to join, and he liked noise hardcore.

MRR: There's no bassist in your band. Why?

M: Because we want to make guitar noise. We don't need a bass.

MRR: What's your hobby?

M: I'm a record collector. You can find Crass or Crust in my collection. (laughs)

MRR: Tell me about your lyrics.

M: Basically, we don't have any, but when we seriously compose a song it's about environmental pollution. But when I play grind noise, the vocals are more like an instrumental part of our sound, so all I have to do is growl.

MRR: Given that, what do you think of anti-nuclear or pacifist bands?

M: I agree with them!

MRR: And what is the policy of your band?

M: Noise! Fast! Crazy!

MRR: Do you have any plans to approach overseas connections?

M: In June we'll have a split 7" with Rupture via MCR Co. Also is June we'll release a split 7" with Pasztorozott on the German label Perierte Taste. In addition, a full 7" will come out on Regurgitated Semen Records (German) and a further split 7" with Crippled Bastards will be released on a Czech label by summer. We'll also take part in some comps from Shizuoka and Sapporo.

MRR: Wow! Release rush. By the way, your label, Blurred Records, has a plan to release Iconoclast's (Japan) 7". Why are starting this label?

M: Well first I'm putting out a Challengers split, then a Meatshits 7", and then Iconoclast.

MRR: You're a distributor too. What's up with that?

M: I want to help out the bands that I listen to and like. But my English isn't great, so it's hard to deal with a lot of bands.

MRR: Tell us about the hardcore scene in Shizuoka.

M: There are some cool bands like Rustler and So what (typical Japanese HC), Zone (crust-influenced HC), and Cement. The population of hardcore fans is not big, but they are maniacs and get together to enjoy the music. I think it's a really good scene.

MRR: What was your first live show like?

M: Cool. Incredible! We did 40 songs in 20 minutes!

MRR: What was the crowd reaction?

M: Ha ha ha! Really great.

MRR: What's the ultimate aim of your band?

M: I want to still be playing grind noise when I'm 30!

MRR: Final message to the maniacs?

M: If you're interested in my label, send a tape to me, or if you're interested in distribution, send a sample tape. Thanks.

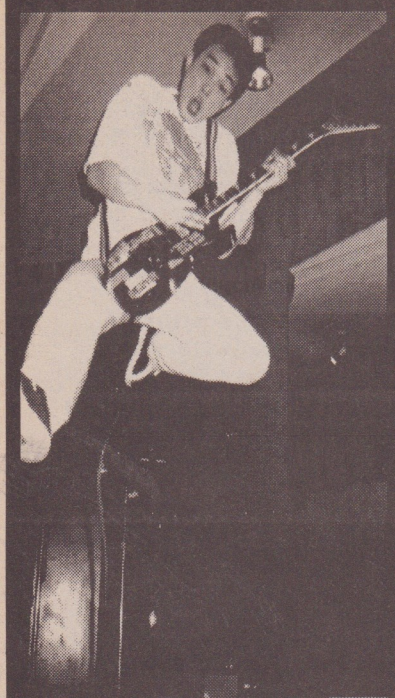
For the Senseless Apocalypse demo, send $5 to: Manabu Isobe, 482-1 Naka Kanbara Ihara, Shizuoka 421-32, Japan.

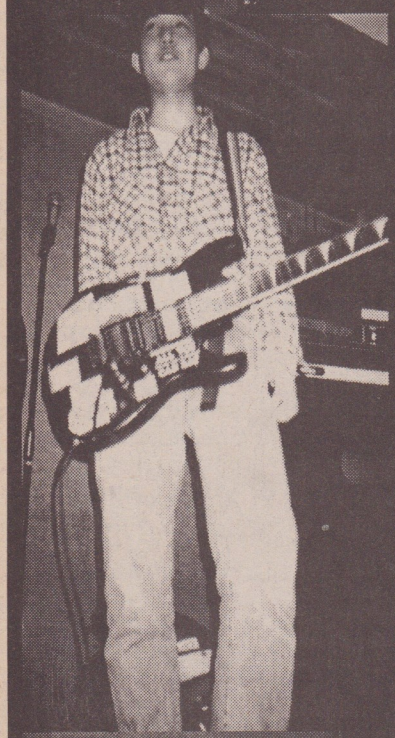
OUT OF TOUCH

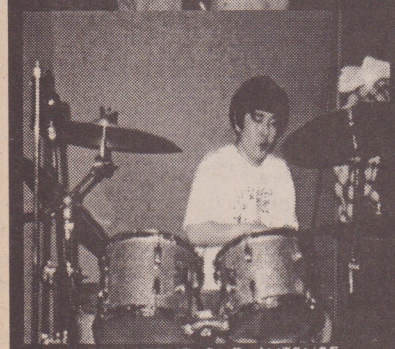
An Interview with Hidehito Nakamura. By Devon Morf and Naomi Hirakawa, translated by Shoko Hashimoto. Photo by Naomi Hirakawa. This interview is based on interview papers which Devon gave to Hidehito in Japan. We also asked about their activity these days.

MRR: First, please introduce your members.
Hidehito: Me on vocals, Yosuke on guitar, Shimada on bass, and Naito, a member of C.F.D.L. on drums.
MRR: What's your jobs?
H: I work for a rice shop and record shop as a side job, Yosuke also works for a record shop and Shimada works for a gardener. I hear Naito makes doors for elevators.
MRR: What's their hobbies?
H: Shimada's plays with the family computer and Yosuke's is cooking. I think Naito's is playing in the band, it's his lifestyle.
MRR: You're a notable record collector, aren't you?
H: Yeah, I'm a freak.
MRR: Why did you choose Out Of Touch as a band's name?
H: I didn't have a particular reason--but I don't want to be dealt with and categorized as a type of Hardcore by the media--that's the reason.
MRR: Who named the band?
H: Kakizawa, ex-guitarist.
MRR: Was it taken from the song by 7 Seconds?
H: I knew it later. I heard it accidentally from my friend and remembered such a song had existed.
MRR: When did your band start and how many times did you change your members?
H: We formed in 1988 and have had 10 member changes.
MRR: What original members remain now?
H: Only me.
MRR: Why did Maito of Crazy Fucked-up Daily Life join your band?
H: I used to play with him and he is my good friend. Also we have similar tastes.
MRR: How are you interested in music?
H: I used to listen to ordinary Japanese rock 'n roll bands and awakened to music. When I was in high school, my fiend listened to punk rock and I began to listen to it, but I couldn't make myself listen to hardcore at that time. 7 Seconds and Misfits were my first favorite hardcore bands. I listened to Discharge later. So much time has passed since then--it's not related to our sound style very much now.
MRR: Please tell us about United Blood, which you played in before Out Of Touch.
H: It's the same band as Out Of Touch. We had a show booked, but no name then, so we named our band United Blood just for fun. We had only one show when we were United Blood.
MRR: I think your sound changed recently. Are there any bands that influenced you recently?
H: Yeah, I was influenced by Born Against and Citizens Arrest. And recently, because of member changes, but I don't know what influences they have.
MRR: Did you change the direction of lyrics?
H: Yes, our ex-guitarist used to write the words, but now I'll write them now, so I think a big change will occur. The older songs were very personally oriented, but we will take on bigger issues now.
MRR: What is your band's policy?
H: To be responsible for what we say.
MRR: Do you convey it by song?
H: What we sing is our ideals, what we're asking ourselves and our audience.
MRR: I heard you will be releasing recorde on MCR Co. Will it be a new sound?
H: It's not arranged yet. We have an older recording done, but it's with the older lineup. There is a plan to record with the new members around May.
MRR: Any plans for a US release?
H: Not yet. We'd like to do that, but no offers yet. We're going to tour the US in September, so please contact us.
MRR: You're doing a cover of a song by Sweden's Skit Slickers for the Tribal War Asia label, right?
H: I think it will be released soon. We'll also be on a comp, a live CD, along with CFDL, TDF, Defiance, Condemned and more.
MRR: What do you think of the hardcore scene locally in Nagoya?
H: I think it is too conservative and conventional.
MRR: It seems that only crust bands have a large audience and there are no pop or melodic hardcore bands. What do you think of the US scene?
H: When I went to NY, I thought the scene there was very good, but I didn't like the major bands because they treat music as a business.
MRR: What are some of your current favorites?
H: Casualties in NY, Blanks 77, Public Nuisance. I was really happy to see Public Nuisance live last September.
MRR: Does Out Of Touch have any releases now?
H: We had 2 tapes, but they are sold out and I don't have the master tape. We're making a t-shirt now. We have a new demo now, too.
MRR: Are you a vegetarian?
H: I had many vegetarian friends and then read books about it. Then, a year ago, I became a vegetarian.
MRR: You sing in English, no?
H: I sing in English to convey our message to foreignesr, but want to make cards with our lyrics in Japanese to give out at shows.
MRR: Is there a goal for the band?
H: Not really, it's just fun and part of my life. I don't want to get bigger because of profit.

Send $4 for the new Out Of Touch demo. Hidehito Nakamura, 2-33-2 Kagita-cho, Mizuhoku, Nagoya 467, Japan.







MRR: When did you form and how did the members meet?
JWK: We started the band from October in 1992. We were classmates when we were in university students. Then, we became great friends through the music, especially Hard Core Punk.
MRR: How long have Jack With Killer been together?
JWK: We've played together for about two years.
MRR: Has it been the same lineup since the beginning?
JWK: Yes, we've played with original members.
MRR: Who are the members now?
JWK: The bassist is Nyo, drummer is Taka and guitar & vocal is me, Zen.
MRR: Zen, How old are you?
JWK: Twenty six.
MRR: And the other guys?
JWK: We're all twenty six years old.
MRR: Where do you live?
JWK: I live in Chiba separated from my parents. So, I'm very lonely. Nyo lives in Ibaragi and Taka lives in Tokyo.
MRR: And how is the local punk scene doing there today?
JWK: I'm afraid I'm not familiar with Chiba and Ibaragi Punk scenes, but many great bands are existing in Tokyo and Osaka.
MRR: How did you choose the name Jack With Killer?
JWK: I decided the band's name. I named for Jack The Ripper of England. Jack is similar to a murderer. 'Murderer' is equal to 'killer'. I think he must have been a person of double personality. Using by 'With', Jack and killer meant the same man.
MRR: What do you think of releasing the Six Weeks 7" EP from Capitalist Casualties?
JWK: Why do you know about that? We're very glad, and we highly respect and thank to Capitalist Casualties. We think we'd love to be a split with Capitalist Casualties some day.
MRR: Have you ever released something except demo tapes?
JWK: We've released omnibus CD from Acid Label whose name is Acid Head. That's very bad stuff.
MRR: How many releases have you put out?
JWK: We put out four demo tapes and one omnibus CD.
MRR: What about your demo?
JWK: A certain person and our friends say powerful stuff. However, we're not conscious of them.
MRR: Do you have any demos still available for mail order?
JWK: Yes, you can get only 2 IRC's. We don't need your money. Then, please write in polite letters for a reply.
MRR: Does Jack With Killer have any new records to be released soon?
JWK: We plan to put out a 7" EP from Six Weeks (Jeff from Capitalist Casualties) around March '94.
MRR: How often do you practice a week and where?
Once a week and only two hours at studio.
MRR: Is it difficult for a band in Japan to get a studio?
JWK: No, easy and it doesn't cost much more than two thousand yen per one hour.
MRR: Does Jack With Killer ever plan to tour America?
JWK: We have not any plans, but we'd like to perform America, especially California.
MRR: Has the band many shows outside of Tokyo?
JWK: Not yet. We've never toured.
MRR: What do you feel the biggest problem currently facing the Tokyo punk scene is?
JWK: An obscure band can't play and release records or CDs in spite of Tokyo or Japan, and the Japanese visitor would rather buy records than go to a concert.
MRR: Why do you feel that is?
JWK: Because the concert is uninteresting except the famous bands, and as for the famous bands, almost of them are foreigners. I think the Japanese prefer buying stuff (records or CDs) to visiting the concerts, and the Japanese scenes are very severe and narrow.
MRR: Were there recent member changes in the band?
JWK: No, we've been playing with original members since we started the band.
MRR: What type of message to the bands lyrics convey?
JWK: Our lyrics are about anger for daily life.
MRR: Does the band follow any ideology or policy?
JWK: We'll aim to play having something of a colorful music. For instance, hardcore with speed, tempo changing, fusion and you name it.
MRR: What type of job do the members have?
JWK: We're all company employees.
MRR: Do people at work know you're a punk?
JWK: No, it's strictly confidential.
MRR: What are the bands plans for the future?
JWK: Play an opening performance for foreign bands. Releasing our records from America. Especially, we watch for a chance to release from Six Weeks, Slapaham, Sound Pollution and so on.
MRR: How did you learn English?
JWK: From reading MRR.
MRR: Do you have any hobbies?
JWK: All of us collect the records. I collect punk and hardcore records from old to new. And also, I have four male hamsters. They're awfully cute. Nyo collects the records from jazz to punk. He was into jazz bands in university club. Taka collects records from idolized singer group to hardcore. And also, he likes watching Sumo wrestling on TV.
MRR: What do you think the most important thing people interested in Jack With Killer should know about the band?
JWK: We wish you take a flexible stand and you're not tied to old hardcore.
MRR: Anything else you what to say?
JWK: We highly respect Capitalist Casualties. We'd love to be a split with Capitalist Casualties. It's been really great talking to you. We'll keep up with unremitting efforts. Say hello to Neil.
Jack With Killer may be contacted at the following address: c/o Yoshiyuki Takahashi1-17-21-205, Katakura, Kanagawa-Ku, Yokohama-Shi, Kanagawa, 221, Japan.

Mr. Eimori is the principle person behind Snuffy Smile, a relatively new Tokyo label. In the past he was involved with Shakin Street, a now defunct label and fanzine that released records, and promoted/booked tours for such bands as Australia s Hard-Ons and Britain s Snuff and Leatherface. His work with Snuffy Smile is more of a return to grassroots punk rock, releasing 7" records by Japanese bands such as God's Guts and Slime Fisher as well as a Snuff covers compilation featuring four Japanese punk bands. This interview is by Devon Morf and Naomi Hirakawa; translation by Kaori Yoshida.

MR. EIMORI

MRR: I know that the name of your label was inspired by the band Snuff, and your first release was a compilation tribute 7" to Snuff, but what made you decide to begin Snuffy Smile?

E: Before I worked at Snuffy Smile, I was doing some license deals with foreign record companies for a domestic record company. I released Hard-Ons, Snuff and Leatherface. But that became difficult to do for that record company so I decided to do it on my own. I did get the name Snuffy Smile from Snuff. I really didn't listen to Japanese bands before Snuff first came to Japan. Because when Snuff came bands like Nukey Pikes and Beyonds were the opening acts and I saw that there were a lot of Japanese bands as well that were doing good, as well as foreign bands. So I wanted to use to label to help introduce Japanese bands.

MRR: Was the licensing done through Shakin' Street?

E: Yes.

MRR: Are you still involved with them?

E: Actually, Shakin' Street no longer exists. But while I was running Shakin Street I also did fanzines and knew that there were a lot of kids interested in this kind of music. So Snuffy Smile is sort of an extension of Shakin' Street.

MRR: So what is you relationship with HG Fact? You're separate labels but there seems to be a lot of interconnection between the two?

E: When Shakin' Street was over, I really wanted to continue introducing that kind of music but didn't know how to do it on my own. So I was friends with Mr. Satoh from HG Fact and we talked about beginning a label. I didn't want to continue a relationship with people that didn't understand my kind of music, I wanted to do something with people that were really interested and really like music, like Mr. Satoh. So Snuffy Smile and HG Fact are like brother labels but we each have different styles.

MRR: So do you approach your work art Snuffy Smile as a hobby or a job?

E: I don't think of it as just a hobby. I still work at another record company but I no longer do any A&R stuff. I do sales now. I only do it for the money though. I would like to put all my strength into Snuffy Smile rather than my real job. The records are pressed in Japan so even if they sell out, I'll still just break even. So if I can manage to continue this way I don t mind at all. So it's not really a hobby, but I still can't live off of it.

MRR: Are you going to stick with releasing just Japanese bands?

E: I don't have any strick criteria. I just want to introduce bands that I really like. So it doesn't have to be a Japanese band. But if I do a foreign band the cost will be really expensive because I can't really distribute it overseas. In the future I'm thinking of doing split singles or compilations with foreign bands.

MRR: So far all your releases have been 7"s, are you concerned that this format might not be able to reach younger people who might no have access to record players?

E: The reason that I decided to do 7" vinyl is because I like vinyl. I don't see anything good in CD singles. If I had a CD single I wouldn't like it because I don't like the format. Also 7" vinyl is like a business card for the bands. Also in regards to the problem with vinyl and the younger generation, the kids that listen to this kind of music are still buying import vinyl records so they all seem to have players. So it doesn't seem to be a big problem. My next release will be a band called God's Guts and they have a CD out on R.B.F. but the reason why I wanted to do a 7" is because I've always wanted a 7" of God's Guts. I wanted to own one, so I decided to release one.

MRR: What do you feel the biggest problem facing the Japanese scene is right now?

E: I feel that there are a lot of good bands in the Japanese music scene right now, but I feel that there is not enough support from fanzines. I think that fanzines cover enough of the good Japanese bands right now. Actually, I think it's not really that tough for me, because I used to do a fanzine for Shakin' Street, so it's like a continuous flow for me. There's a lot of distance between the major and independent scenes so the shops aren't very cooperative about carrying my independent releases on their shelves. So I think it must be even tougher for other labels. I think that the Japanese music scene is a weird scene. There's a wall between domestic music and foreign music. I think there's invisible boundaries because the magazines that specialize in foreign music don't introduce any Japanese music. Kids living in the suburbs outside of Tokyo really need that kind of information. They don't have any import record stores around them so they get foreign music information from those foreign music magazines. I don't think there should be any difference between the way foreign music and domestic music are treated. There are also good bands in Japan.

MRR: Is Snuffy Smile a one person operation or do you have any help?

E: It's basically just myself but at times when I need help I'll get friends to help.

MRR: Is it difficult for you to get your releases reviewed in Japanese magazines? Do Japanese music magazines still review vinyl?

E: So far I've counted three reviews but record shops have fanzines for their stores. There were a lot of record stores that wrote about my releases. I don't feel it's necessary to receive reviews in magazines that are really my style. I prefer to have a good relationship with the record shops.

MRR: Do you think you'll ever do another covers compilations?

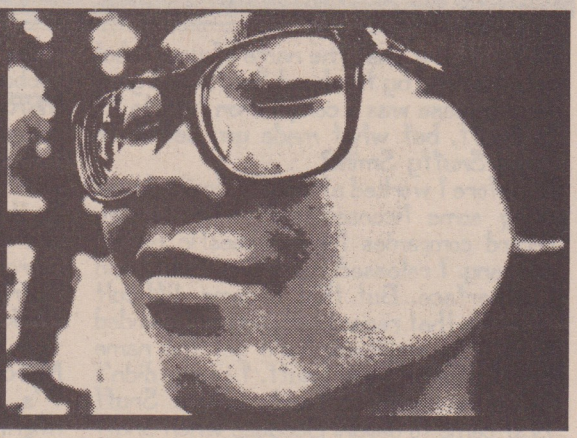
E: The only band that has ever inspired me to do a covers compilation is Snuff, however right now I'm thinking of Wat Tyler. I would only be interested in bands that are really worth covering.

MRR: Have you had any contact with the members of Snuff? How do they feel about the covers comp and labels name?

E: The bass player of Snuff came to Japan last year playing with Leatherface. When he came I had him listen to the tape of the tribute and he really liked it. I sent tapes to the other two members but haven't been in contact with them yet, I'd like to talk to them about it.

Snuffy c/o Yoichi Eimori
2-21-2-219 Kanamachi
Katsushika-ku, Tokyo 125
Japan

LEFTY



Lefty impress me. When they first made contact with me via mail and phone calls, one member lived in Oregon, one in California and one in Japan. We finally met it was at a show they organized in Tokyo. Their set was a bit sloppy, but then again their practices aren't that frequent. On the other hand, their positive outlook and DIY attitude is steadfast. Having spent time in the States, being half Japanese and/or coming from a family where one parent is Japanese and the other Japanese-American, Lefty offer some unique insights to the Japanese punk scene and their outsider status. We hooked up at my flat in San Francisco for this interview. Lefty members present were Ken-guitar/vocals and Yasu-bass, both of whom are currently attending college in California. Drummer, and Ken's brother, Joe was in Japan. Interview with Lefty by Devon Morf.

MRR: Let's start off with how you formed.

Y: Ken was playing with some other guys four years ago.

K: Yeah, we were playing with a different band and Yasu didn't know how to tune a bass. He had just started playing bass and was listening to Iron Maiden and stuff, so one day we asked him to come to the studio with us. Then the people in the other band left and he was around so we asked if he wanted to keep playing with us. Then I found my brother to play drums. That's how we started, I guess.

Y: We had another guy in the band, but not anymore.

MRR: What was he doing?

K: He was singing for us but we would always argue. We had another guy who sung and played guitar, but he went to Chicago.

MRR: So where did the band originate from?

K: We all went to the same high school in Tokyo.

Y: Then I moved to Oregon to go to school, now I moved here.

K: I had met this guy wearing a Minor Threat T-shirt. I didn't know much before, because I used to skate and I would watch skate videos and I would hear Descendents and stuff like that. That's how I got into it. So he kind of influenced me and I went out bought records and stuff. That's how I got into it.

MRR: What were you called back then?

Y: We went under Eggplant.

K: We occasionally played with other punk bands when they asked us. But we usually played for this thing at the school, where on Friday nights we'd rent out a place and just play for the people at the school.

Y: It was almost pay to play.

MRR: So where do you guys fit in? It was so strange and detached when I met you at the show. It seemed you had your own scene of people. You'd been putting on your own shows and you're kind of aware of the other Japanese bands. Where do you see yourselves fitting into the Japanese punk scene?

K: We don't really.

Y: I don't really even fit into Japan, because I'm half American. And that makes you pretty much "weird". Same with Ken and Joe who both speak English fluently. We all went to an American school.

K: The bands we know we met through skaters that we happened to know. We have no clue as to what bands exist in Japan. A lot of the bands over there are just hard, hardcore.

Y: It's difficult to meet people in Japan.

K: Yeah, people aren't that friendly.

Y: That's just the way it is over there. You need a reason to get to know some one. Otherwise it just doesn't happen.

K: We didn't even go to shows over there. The first time I went to a show was over here two years. Actually, I went to Fugazi in Japan, that was about it. It's so much better here. You pay like five bucks and go from 8 to 2 in the morning. In Japan you have to pay 4,000 Yen (around $40) to see a band. We don't know anybody over there except for one band and a couple of people.

MRR: Who did you hook up with the band Apoo? They don't go to your high school, do they?

K: I met them when I played with them a few years ago.

Y: The guitar guy used to hang out at this Mahjong parlor. It's like a gambling game place. That's where I hung out after school. The other guys in that band are guys from his high school. That's pretty much the only band we know in Tokyo.

MRR: So you all grew up in Japan and then moved here recently?

Y: Yeah.

K: Well, I got kicked out of American school in Japan.

MRR: How come?

K: Because I was bad, I guess. So I was sent to boarding school, then I went back and barely graduated. Now I'm here. Going to school is the only way I can come here otherwise I have to submit something to get a visa.

Y: I just moved here in September and I have U.S. citizenship. So I could get a job, but it's easier going to school here.

MRR: So does your brother have any plans to relocate here?

K: Yeah, he does. He's graduating this year in June and he's either gonna go to San Francisco State or City College. I'm planning to move up too from Monterey, where I am now.

MRR: Do you think the band would become more active then?

K: I guess.

Y: I hope so.

K: I don't know, I hope so. I could do it a lot more.

MRR: How does it work considering the fact that you all live in different places? You just get together when you're in Japan?

K: That's why it doesn't work, it totally doesn't work.

Y: When we went back this time we had three weeks to try and write songs and play 'em. I guess this summer we can get more done because we have like two or three months. Each time we have this huge break in between and we almost have to start all over again.

K: My brother doesn't play the drums because there's no one there to play with. He can't do rolls by the time we get back. He says his arm hurts. (laughter) Then we get burnt out because we're going six hours at a time.

MRR: Do you have a place to practice or do you have to pay?

K: Yeah we have to pay.

Y: It's one of those rehearsal places.

MRR: Is it expensive?

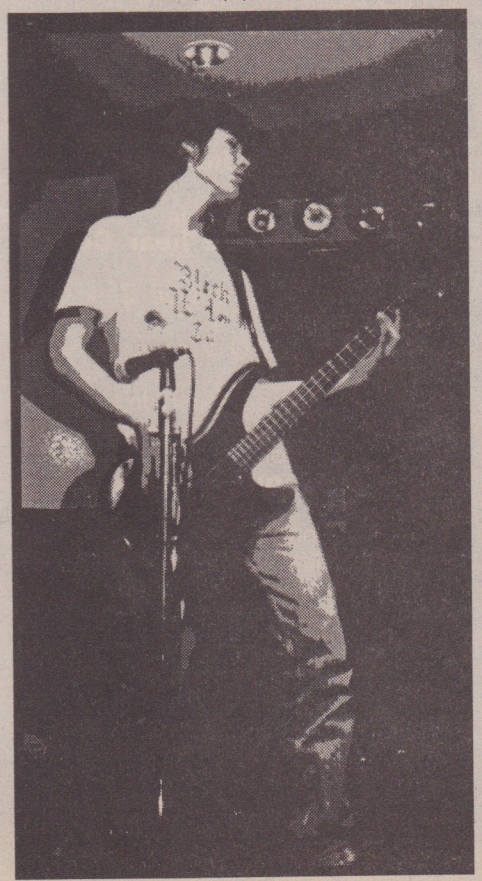
Y: Yeah, it is. There's no way you could have all your amps and drums in someone's house. There's just not enough space.

MRR: Having somewhat of an outsiders perspective what are some of the real differences you see between America and the Japanese punk scene?

K: They're not really punks, they're like skaters that listen to punk...

Y: And go to shows.

K: There are some of the British looking mohawk, tight jeans and leather punks. But basically you can't really say these guys are punk rock kids or whatever. When I went to Snuff and the Hard-Ons there were people wearing suits. That was a weird show, there were actually bouncers beating up people. I didn't think



things like that would happen. I held one bouncer so this other guy could beat him up because they were just punching him and kicking him and throwing them out. So I got mad. Snuff were saying "everyone come on stage" but when they did they would get punched and kicked. It was pretty bad.

Y: Here you can find any three shows on a weekend. Over there, maybe we just don't hear about it, but it doesn't seem like there's a lot of shows. There's not a club where they have "punk rock" shows. Punks over here are really intense and get into all these things that they stand for but in Japan they aren't really like that. They're like, "Oh, whatever."

Y: It's more like a fashion.

K: They just wear whatever the skaters are wearing. There are some people that are really into punk. They don't wear really bagging jeans. You can't really tell, we don't really know any one so how can we say... (laughter)

MRR: Do people hang out by district?

K: If a band is well known they'll have a little group of people and no one else really knows. There's a bunch of little scenes in Tokyo.

Y: Tokyo's a big place. There's not even regular places to play, within those little places, so not much happens. There's no punk rock hangouts.

MRR: Do you feel any ostracism for being half Japanese or unable to speak Japanese like a native?

K: I can't write. I can read comics and stuff. I can't read Japanese books.

Y: He can't even read books in English. (laughter) It's not like we're not full Japanese; it's just like that in Japan--you just can't go up to some one and start talking to them. It just doesn't happen. Here, you can just go up to whoever at a show or on the street and just talk to them. Over there there is no interaction between people unless you already know them.

MRR: When you used to play a lot of covers in the band, did people know the covers you were doing? Were they familiar with the bands?

K: We used to do...

Y: Descendents, Op Ivy...

K: When we had the guy that is in Chicago now, he's 25 now. He'd been in a lot of bands so we did some of his songs. So we hardly played our own things.

MRR: Do you feel door prices in Japan have to be as expensive as they are?

Y: No. Not at all.

K: I think it's ridiculous that we have to pay 4,000 Yen for Fugazi.

Y: The big bands that come over, their shows are always over 3,000 Yen, which is a joke if you want to ho see the show. But everything is expensive there.

MRR: Would 1500 Yen for a local bands make the show break even?

Y: Yeah, if it's a pay-to-play place. I guess if you're a local band and wanted to make it as cheap as possible you could possibly cut the price in half.

K: We used to play for fun. My life revolves around music so I'm trying to get more serious about it. We used to just get a place and set it up and play. We've lost a lot of money. We had to get a lawyer once...

Y: Some guy broke the bathroom. It was an upstairs show and the bathroom pipe broke and all the water leaked out and there was a clothing store underneath. So we had to pay damages.

K: We lost a lot of money on that show. That's why I get afraid sometimes, some kids just aren't aware of how much they drank and go off and do something where the police come. We had that once where the police came because there were people hanging out on the street. After that we had to pay about 40,000 Yen because the bathroom was clogged, the walls were broken, part of the stage was kicked in. Basically, we've never made money, just lost it. Still, I'd never want to pay 3,000 Yen to see so-called punk bands because I think it should be cheaper. You pay practically the same amount to go see some big name people. I don't plan on paying over ten dollars to see a band cause I think it's kind of dumb.

MRR: Do you have a tape out?

K: No, probably this summer. We plan to put out a demo.

MRR: I was really impressed by you guys. Your sound check was great, the live set fell apart though. (laughter) But just the fact that you had this big group of friends and kind of had your own scene detached from the rest of the scene. It seems that you have a real different perspective on things. It was fun, and neat that despite the fact that your band lived in two different countries and two different states in the U.S., that you could book a show in Japan. I thought that it was really cool and that you tried to keep the door price down.

K: We just like to play we don't care if we make money or not, it doesn't matter. And once we finish a show we start planning one months down the road.

Y: The only people that come to our shows are our friends, so we can't be playing every weekend.

MRR: Anything else?

K: I want to meet new people. It's hard for me to go up to some stranger and talk to them. So someone who sees me just give me a hug or say something.

Lefty may be contacted c/o Ken Yamazaki, 802 Font Blvd #529A, San Francisco, CA 94132

are Zero - vocals/guitar, Yoo - guitar, Yukio - guitar, and Agnes drums. They toured the West Coast with R.B.F. International label mates Bloodthirsty Butchers in 1993. They also had prior releases on Pusmort. Live, they're a force to be reckoned with. Loads of energy which occasionally includes Zero repeatedly slamming his guitar into his forehead and bleeding all over the place. All members, but Agnes, were present for this interview. Nissie from R.B.F. International, the band's label honcho, manager and all around good guy was also on hand to help translate and add some words of wisdom. Interview by Devon Morf and Naomi Hirakawa.

MRR: So when did Copass Grinderz first form?

Z: In '88.

MRR: How many releases has the band had?

Yo: One song on a Pusmort compilation, a compilation with Zeni Geva, Ruins and more...

MRR: How did Pushead approach the band to do the 7"?

Yu: The old bass player of Copass Grinderz sent him a tape three years ago and he decided to release it.

MRR: Will there be a full length release on R.B.F. soon?

N: Yeah, I hope so. Maybe in April or May. Also a release in the U.S.A.

MRR: Will that be on K?

N: Yeah, a split 7" with Bloodthirsty Butchers. It might be out in Spring.

MRR: Were you surprised when Calvin asked them to be on K? So many K bands are soft sounding, Copass and Bloodthirsty are way more heavy sounding...

N: They don't know that much about K,...

Z: But I like Beat Happening, Calvin Johnson is a strange guy, but we love Calvin.

Yo: Last tour in Olympia we left Calvin's home as very good friends. Very good.

MRR: Is that where Zero got the K tattoo?

Z: (Zero points to his Rocket From The Crypt tattoo) Calvin saw my Rocket tattoo and he paid for me to get a K tattoo so I could go to any Beat Happening show for free. I want to see Beat Happening in Japan.

MRR: Are there plans for a Beat Happening/Copass Grinderz joint tour in Japan?

N: I don't know, but I hope so.

MRR: How do they feel about the recent tour of America? There seems to have been a lot of good things and a lot of band things that happened. What is the bands over all feeling about the experience?

Z: Good. We traveled to a lot of places.

Yu: The audience was good. We want to come again.

N: Hopefully we will come again next summer. I think this tour is only a seed for the future.

MRR: Many people ask what the name Copass Grinderz means...

Z: "Corpse Grinders" was a movie title, but it was also the name of a band from New York City. So we thought we should call the band "Cop-Ass Grinderz" instead.

MRR: You've played some pretty big shows here in Japan haven't you?

N: Yeah, they've played with Mudhoney.

Yu: Cop Shoot Cop.

Z: Young Fresh Fellows, Jeff Dahl, Rocket From the Crypt.

MRR: Why did you change your sound from two guitars and a bass to three guitars?

Z: Two years ago Copass Grinderz broke up.

N: The bass player and drummer split off and they got a new drummer, Agnes. At first Yukio played bass guitar, but when they played with Rocket From The Crypt, their guitarist said, "You must play only guitar! Three guitars is very cool!" he said.

MRR: The band seems to incorporate various styles, and sometimes depending on the sound system I've heard the band range in sound from Mudhoney to MC5 to death metal. What type of influences inspire them?

Z: My number one favorite band in SPK. SPK is cool. Pussy Galore, MC5, Mudhoney "Super Fuzz Big Muff." That record was like MC5 mixed with some crazy, weird sounds. I liked that. Now Mudhoney is shit. Now they just play for money.

MRR: Zero, have you ever hurt himself on stage? You've never had to go to the hospital or anything have you?

Z: No, but I've broken my nose and have damaged my hand and knee.

MRR: Is that why you wear the knee pad.

Z: No I hurt my knee skate boarding. So I wear it to protect my knee. Now it's okay to smash my guitar on my knee.

MRR: Yo, is it difficult for you to play in both Copass Grinderz and Bloodthirsty Butchers? Is it time consuming?

Yo: I work and am in both bands so I want more time. One day's only 24 hours, I need around thirty.

(laughter) There's no time to sleep!

N: He likes both bands very much.

MRR: Is there any competition or complications between the bands?

Yo: We're all friends, there's no problems.

MRR: Will it be a larger tour next time you tour America, or just the West Coast?

N: We hope to play all over the U.S.

MRR: Where have you played in Japan?

Yu: Tokyo, Nagoya and Osaka.

Z: I love Nagoya, it's a crazy guys town.

N: In Nagoya there is a Copass Grinderz Army. We like them very much.

Yo: There's five crazy boys there. Very good people.

MRR: How did you get to work with Steve Albini? (laughter)

Z: Fuck Albini. Two years ago Albini said the U.S. music scene was rotten, but it was only because Albini wasn't in a band. I think if he thought the scene was stupid he should play and try to make the music scene better.

MRR: How did he come to Japan?

Yu: Zeni Geva invited him.

MRR: How did he hear Copass Grinderz?

Yu: I don't know, maybe Zeni Geva introduced us.

Z: He produced Nirvana just for the money. Fuck that.

N: One time he said he didn't produce bands for money, but he produced Nirvana just for money.

MRR: Last question; anything else?

Yo: I love Bloodthirsty Butchers.

Yu: We'll release a live album soon.

N: A studio album, too.

Z: In the summer we'll return to America with Bloodthirsty Butchers. We work every day to save. Work. Sleep. Work. Sleep.

Copass Grinderz
c/o R.B.F. International
#301 Maison Okada,
3-5-13 Jingumae, Shibuya-ku,
Tokyo 150, Japan

SIDE ORDER

SIDE ORDER are a Boston Hardcore/emo influenced hardcore band from Tokyo. The band had been quiet for a while but recently emerged from hibernation with a revamped lineup.

They were interviewed after a show at Club Shelter sometime in January. An Interview with Side Order by Devon Morf and Naomi Hirakawa. Translated by Kiuchi Nobu

MRR: So let's start with an introduction of the members. I know Manabu's on bass...

KA: Vocals, Kanno.
S: Drummer, Shibuya.
KI: Guitar, Kyoshi.

MRR: So why did the band decide to reform, and is Manabu the only original member?

M: We didn't really break up. I'm the original bassist and we didn't feel like changing the name because this is just a continuation of what we used to do.

MRR: Is there any difference in the lyrics or the style they play? Has the sound changed?

M: I write all the songs but the songs I've been writing lately are different from the past.

MRR: What were the old bands Side Order members were in?

KA: In Sapporo I used to be in a band called Small Talk.
S: This is my first band.
KI: Super Dumb, Men Soul, Gas Boys, Might, Side Order.

MRR: When was the original Side Order together?

M: I used to be in a lot of bands too. I used to be in a band called Join Hands from Sapporo and we were basically the same as the first Side Order, except for the drummer. We were together for two years before this.

MRR: It seems that so many bands relocate from Sapporo, how different is Tokyo from Sapporo? Why did you decide to relocate?

M: There are much more people in Tokyo. Bands in Sapporo will share members. Often a person may sing in one band and drums for another. There isn't much choice for members in Sapporo, so we moved down to Tokyo.

MRR: What are the bands goals? Is this just a part time effort or do you intend to pursue it further?

M: We're just starting out again so we don't really have goals yet. We just want to play for a long time.

MRR: What are the lyrics of the songs about?

KA: Just personal every day stuff, there's no political messages or anything.

MRR: This might be a bit too personal, but Kyoshi, your grand father was Jamaican; did you ever experience any racism in Japan or within the punk scene in regards to your heritage?

KI: In school I did a lot, but not lately.

MRR: Shibuya's a student what do the other members do outside of the band?

M: I clean windows.
KI: I design electrical circuitry for buildings.
KA: I'm a window cleaner too.

MRR: Do you sing in Japanese or English?

KA: I sing in Japanese because I know Japanese better. We don't sing in English because we aren't an American hardcore band.

MRR: In the past there seems to have been a hierarchy system among hardcore bands in Japan. Younger bands that became more productive than older, more established bands seemed subject to ostracism. Sort of an unwritten code of respect for your elders. Does this mind set exist within the scene Side Order's a part of?

M: Not really in this scene.

MRR: Besides singing in Japanese do you feel you incorporate any other particularly Japanese elements into the band?

S: This is my first band so I don't know a lot about being in a band. So I'm just gonna go with the flow, I guess.
KI: When I went up to Sapporo a few years ago, that's when I first saw Side Order. I loved Manabu's bass lines, and jokingly said let's get a band together when you move to Tokyo. Then it happened. I just want to play guitar as well as Manabu plays bass. I'll never quit this band.

M: Songs come naturally to me, so I don't try to have a song sound any particular way. I'm probably influenced by many factors but I don't really notice them.

S: I used to be into heavy metal so I didn't know about hard core. So when I got into the band I thought it was fun. So if I don't like a song I'll say so. But it's been cool so far because we haven't made any songs I don't like.
KA: I saw Side Order before I even knew Manabu, I love the songs so I'm trying as hard as I can no to fuck them up with my singing.

MRR: You two (Kyoshi and Shibuya) have been pretty quiet, is there anything you want to say about the band?

KI: I'm going to try my hardest for this band. I'm also in Might. But that doesn't matter, Side Order is Side Order and Might is Might. I'm not into one band more.

MRR: Finally, why did you the band chose the name Side Order? It's kind of a funny name but the lyrics are pretty serious.

M: A side order is a side dish that supports the main meal. So I think it's important for people to support one another.

Side Order c/o Manabu Hiramatsu, 2-13-9-105 Kamiogi, Suginami-ku, Tokyo, Japan

Volume Dealers have a cool name. They also have a lot of good and noisy songs. They've been around since late 1990 and in 1992 released their first 7" EP, *Error Man*. In April 93, they sort of fell apart, with the singer and bassist leaving. Around this time, guitarist Tetsuro became ill, leaving the future of VD in doubt. But by late 93, he recovered (enough to play bass in UG Man) and they started to audition people. So VD are back, with new bassist Seiki (who played with drummer T. Sugai in Dead Ball) and Watazo, who used to sing in Side Order, a hardcore band from Sapporo. Anyway, to add to the confusion, VD have a new 7" EP out, *Hanayashiki*, which was recorded before Watazo joined, with Seiki and Tetsuro singing. This interview took place at a yakitori bar in Koenji, Tokyo on 3/16/94. Interviewd by Nobu Kiuchi.

maximumcolossal VOLUME DEALERS scheisservolumedeal

MRR: OK, so who are you, what do you do, and what do you smoke?

Tetsuro: Tetsuro, six-string noise maker, world famous Seven Star cigarettes.

Watazo: I'm Watazo and I shout. I don't really have a favorite, I smoke anything.

Seiki: Seiki. I'm the bassist and I scream. I smoke the famous Japanese brand, Hi Lite. Ten years and running.

Sugai: Drums. Uuh...Japanese taiko (drums). And I smoke...

Tetsuro: Dude, what the fuck are "Japanese taiko!" (laughter)

MRR: You forgot your name.

Sugai: My name is Sugai.

Seiki: You forgot the T.

Sugai: Ooh yeah, T. Sugai. And my drums are Japanese taiko.

Seiki: The readers are gonna take this seriously. (laughter)

Sugai: And I smoke Marlboros, but some people might get pissed so let's make it Miyabi's (extremely cheap and nasty Japanese cigs). (laughter)

Tetsuro: Mine (pronounced ME as in you and me and NE as in Ned and possibly worse than Miyabi) are probably better. (laughter) Or maybe Wakaba or Golden Bat. (don't ask) (laughter)

MRR: OK, this question is for the orignal members. Looking back as the last lineup, is there anything you would do differently or change with this new one?

Sugai: That's a hard one.

Tetsuro: I don't wanna get sick again. (laughter) I had to leave practice early and stuff like that because I was sick.

MRR: What other bands were you guys in before Volume Dealers?

Tetsuro: I was in a noise band called Captain Condoms. Before that I was in a Lip Cream cover band called Love Cream. (laughter)

Seiki: No way! Love Cream!!! (laughter)

Watazo: I was in a lotta bands, lots of different styles. From noise to hardcore. I don't even remember some of the names.

Seiki: Before joining Volume Dealers, I was in Bitch Raid Drive.

Sugai: You were in a lot more.

Seiki: No one knows about them, so why bother. I was in a band called Zippy The Pinhead, but that died in like two years.

Sugai: I used to be in Kibakuzai. (laughter) Never heard of us, have you.

Tetsuro: A punk band?

Sugai: I thought we were sorta like a cross between Video Sex and The Stooges.

MRR: When you were in Nigata?

Sugai: No, a Tokyo band.

Tetsuro: A cross between Video Sex and what, The Stooges. That would be an intense band! (laughter)

Sugai: That's what I thought. Before that I was in a mod-like band.

MRR: When did you move to Tokyo?

Tetsuro: When I was 19.

Sugai: When I was 18.

Seiki: In 1988.

Watazo: Last December. (laughter) They told me to come down.

MRR: What shocked you about Tokyo, coming from smaller cities?

Tetsuro: How fast the doors close on the trains. (laughter) And seeing KGS and Satori School. But I saw a lot shit in Nigata so I guess nothing has really shocked me.

Watazo: I don't know, I guess how people are so serious about bands over here. In smaller cities, people seemed like they were in bands just as a hobby or something.

Seiki: About Tokyo, the city itself, I was surprised at the number of homeless people.

Sugai: Just the amount of people and how, like, while some people are active and doing something, other people are doing nothing, others are just having fun.

Watazo: This isn't necessarily about people in bands or anything, but there are a lot of crazy people in Tokyo. (laughter) It's like, people I've only seen on TV are really down here. (laughter)

Seiki: There are people like that in the northeast. (laughter)

MRR: Describe the weirdest gig you've played.

Sugai: It was when I sang, Shishikura (ex-singer) played drums, Uzawa (ex-bassist) played guitar, and Tetsuro played bass. We did a cover of a Sadorimu (?) song, a Korean punk band.

Seiki: Not Samiam.

Sugai: And when I had long hair, I was impersonating Takeda

Tetsuya (a Japanese actor) and yelling one of his lines, while drumming with a coat hanger. (laughter)
Seiki: This is an interview for MRR, no ones gonna understand this shit! (laughter)
Tetsuro: I guess that gig was pretty weird, the one we played at Inage Kaigan (a park near a beach in Chiba) was also strange. The all-night gig with Sugai on vocals was pretty fucked too cause we were all drunk. Also, the gig with Hijyokaidan a few weeks ago was weird.

MRR: Why?

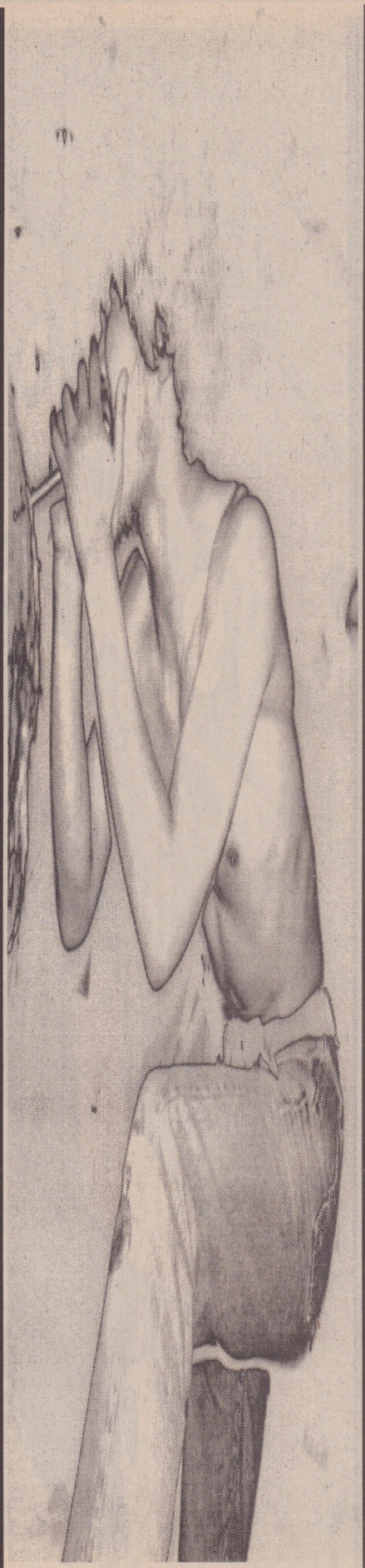
Tetsuro: All the noise freaks.
Sugai: Yeah, the audience was weird. After the show ended, they were all staring at the effect pedals. (laughter) I was checking them out too. (laughter)
Watazo: I thought people that went to see Hijyokaidan were gonna be more wild, but they turned out to be normal people. They turned out to be normal people that liked weirdness and not weird people who liked weirdness.
Seiki: It's like, once you meet the people in some bands, you find that they're totally different from the image they give off. People are expecting the image when they see a band and most of the time they'll find that their interpretations were totally off base. From that point on is where rapport between band and fan start.

MRR: Do you think you guys are a noise band?

Tetsuro: I think we are.
Watazo: I personally think noise is a integral part of music.
Seiki: I don't know what kind of interpretation the reader will get of us with this interview, I just hope they won't solidify their opinion of us with just this. Listen to some of our songs or come see us live.
Tetsuro: I think we're a noise band that has melody and rhythm. The Pixies meet Lip Cream.

MRR: Though by the time this interview gets out, your American tour will be over, what would you like the audience, American or Japanese, to see in a Volume Dealers performance?

Tetsuro: The tension. The power. And, I guess the quality of the songs.
Seiki: Yeah, the tension. The high tension and high voltage.
Watazo: Since the lyrics are in Japanese, the audience may not get much out of the words, but I hope they get a feel of what we're trying to get across. I just don't want to lose faith over there. I wanna accomplish something over there as a Japanese band. I don't really want to blend in with the American enviroment.
Seiki: Yeah, that's a trend over here, to become Americanized. We just want to play together on the same level.
Watazo: I'm not gonna try to change once we get over there, I'll be the same old me.



MRR: Do you think that with The Boredoms and Shonen Knife on major labels in the States, that Japanese bands will do well?

Seiki: Maybe.
Watazo: A trend might start.
Tetsuro: There are a lot of good Japanese bands. America has a lot of bands, few good ones.

MRR: Do you think that because Japanese bands sing in Japanese, the rest of the world sort of ignores Japan?

All: No.
Tetsuro: Its just that people are close-minded.
Seiki: If I heard like a band from Yugoslavia and they were good, I'd like them.
Tetsuro: People in Japan have also listened to American music...people should listen to stuff they think is good, regardless of whether it's in Japanese or whatever.

MRR: So is the music more important than the lyrics?

Tetsuro: The lyrics are part of the music, so it's all the same. It's all one.
Watazo: Doing gigs, I think that the whole combination, lyrics and the music, should give off some kind of emotion. It's not whether you can hear or understand the lyrics, it's what you get off the whole performance.
Seiki: English is said to be the international language, but I think that music is different. Music takes into account cultural influences and the individual influences of the musicians themselves. We take these influnces and use them in out songs to make the Volume Dealers sound. Bands are made through choosing which of these influences to use and which to discard. I think we've picked the right ones.

MRR: Do you think you guys have reached your full potential?

All: No, not yet.

MRR: Is it just a matter of time?

Tetsuro: Time is a big factor, but I think there's something else. It'll probably hit us one of these days out of the blue.
Seiki: We don't have a final goal, we're not trying to reach something. We're just doing what we can at the moment.
(Anarchy in the UK comes on the house radio) (laughter)
Tetsuro: The Sex Pistols are cool.

MRR: So what's the first punk record you bought?

Tetsuro: Anarchy's first record.
Watazo: Heresy and Concrete Sox's split LP. (laughter)
Seiki: Probably The Stooges.
Sugai: Me too, I think. Or maybe the Buzzcocks.
Tetsuro: Aanarchy's first record, when I was like 14.
Seiki: The first one I heard was Anarchy.

Tetsuro: The first gigs I saw were like Stalin and Anarchy, then Gism.
Watazo: I think I saw either Ghoul or Mobs. And Auto Mod.

MRR: What would you say to someone whose first punk record was a Volume Dealers record?

Seiki: I'd probably have to say that to experience the full Volume Dealers experience, come to a gig.

MRR: Do you think people pick up a record first and then come to a gig, or is it the other way around?

Sugai: I would hope that its they see us first, then they get the record.
Tetsuro: That's what I think.
Watazo: The reason we're touring is because we what people to see us. Gigs are always different.
Seiki: We are a live band.

MRR: Why did you cover the Blind Idiot God song on the Hanayashiki EP?

Tetsuro: Put simply, cause I like the song. The band, the look (laughter). I saw them in New York and I was pretty shocked. The next day, I got their record. If that song had lyrics, it would be even cooler.
Seiki: Originally, it was an instrumental, but we added lyrics.

MRR: How was the recording session you had a while ago?

Tetsuro: We should be getting better and better as we go along. It was the first time for this line up to record, but considering, it turned out fine. Wait for out album. We're writing songs and shit.

MRR: You guys put on auditions before Seiki and Watazo joined. Any interesting people come by?

Tetsuro: Some nut from the northeast auditioned for us. He had apparently been in a mental hospital but excaped. (laughter) He didn't bring any money and had a Spacemen 3 t-shirt on. (laughter) And he looked like a cross between Gibby Haynes and Charles Manson. (laughter)

MRR: Seiki, you do a fanzine called *Surf Freak*. Why did you start it?

Seiki: Cause most of the other magazines sorta suck. I like the DIY concept, with a fanzine you can write about any band you want and you can sort of introduce otherwise unknown and underground bands that normally wouldn't get press. And supplying info on indie bands to those who want it is cool. *Doll* and *Fools Mate* don't do the job.

MRR: You've been called "mixture" by those magazines. (mixture being the tag given to bands which combine hardcore with other influences)

Sugai: Fuck them!
Seiki: That's what I'm talking about. The stuff they write, probably like 80% can be taken as meaning something which wasn't said.

Tetsuo: If we're mixture rock, then we're the only mixture rock band on the planet.
Seiki: It's like they put all the bands they can't categorize into one convenient group. Red Hot Chili Peppers and shit like that.
Tetsuo: I hate the word grunge. I like some "grunge" bands, but I hate the word. I went into Warszawa (record store) and on our record they had "a Japanese grunge band." I almost lost my mind. (laughter) But I can understand how it could be helpful for a teenager that doesn't know much about underground music. But I would think that the people in the bands hate it.

MRR: How would you describe your music to someone who only knows Bon Jovi?

Tetsuo: Noise. (laughter)
Seiki: I wouldn't like to.
Tetsuo: But if this person's concept of rock music was Bon Jovi, than we would be noise to him. I'd tell him to come to a show.
Sugai: Tell him that we're a guitar band...from Manchester.
Tetsuo: Fuck that! (laughter) Twentieth century punk.
Seiki: Deep inside, I'm hardcore.
Tetsuo: Yeah, mentally, hardcore is a huge influence.
Watazo: Live, I always strive to give a hardcore performance.
Tetsuo: Hardcore as an adjective, not a noun.

Releases

Error Man 7" EP (Time Bomb/ Public Bath)
Hanayashiki 7" EP (Less Than TV)

Compilations

Raw Soul CD (Rhythm) 2 songs
TV VA CD (Less Than TV) 1 song

Upcoming

Dead Sun Rising comp. CD (NG) 2 songs
split 7" EP w/ a band from England (HG Fact)

Volume Dealers/ Office Cold Giant/ 4-4-8 Koenji Minami/ Kameya Build. 6065/ Suginami ku/ Tokyo 116/ Japan

Surf Freak Fanzine c/o Seiki Kawai/ 5-4-11 Nancho/ Musashino Hauzingu 2-c/ Musashino shi/ Tokyo / Japan

About four and a half years ago, You-mi, one of the member of Rosen Kreviz started playing with his friend Ebu as their "Jun" band, later it became Def Master. They say that their sound feels better than being sucked by a dog. It is very intense and has an impact which makes audience a really deaf! The following interview was done by Akira Takeuchi and Yoko Hasuda at You-mi's house with You-mi and Ebu. Interview translated by Hakuro.

MRR About band members, it seems always changing?

Ebu: Not really changing, but there's no arranged members.

You: Ebu and I are the regular members and other parts are flexible. Anyway, I sing and play guitar... do whatever.

Ebu: I'm the manipulator (synthesizer)

MRR Tell me some history of yours.

You: When I started beside Rosen Kreviz, the sound was more inspired by Test Dept or Jim Foetus, but gradually our melody was speeding plus I learned to play guitar, then some changes occurred.

MRR: What happened to Rosen Kreviz?

You: They broke up, about a year ago.

MRR: Are those old fans still coming?

You: Ah, they did at the beginning, but not anymore, our sound's been changed, you know.

MRR: What kinds of band have you been playing with recently?

You: Shell Shock and...

MRR: Like Slash type?

You: Yeah and Noise and Zeni Geva.

MRR: You know the typical Japanese audience, if the band is not their favorite one, they don't spread well. How is the reaction playing in front of that kind of audience?

You: The last time, we played with Cocobat and Garlic Boys and it went very well, but I felt the audience had some kind of resistance.

Ebu: There were some audience members who reacted very well because they liked us, our sound.

You: But if we play all by ourselves, I doubt we'd see any audience. Should be playing with same kind of bands.

Ebu: All variety of audience comes these days.

You: Since the release of the album, right?

MRR: The new single (remix of old material) was released from Switzerland. How was it arranged?

You: That... we didn't make contact directly. They made contact with H.G. Fact

MRR: With this opportunity, are you thinking about doing concerts overseas like some other Japanese bands?

Ebu: We want to go to Europe. We had a great influence from there, you know. And the USA, if we could really go it would be nice.

MRR: OK you got anything to say before we go?

You: A new album is coming at the end of June and around fall. Also releasing a Discordance Axis split 7".

Ebu: Anyway, we're making all kinds of "Super High Tension" sound, so give it a try to listen, please.

Def Master c/o H.G. Fact,
401 Hongo-M, 2-362 YaYoi-Cho Nakano-Ku, 164 Tokyo, Japan

Interview with akane of Fringe

MRR: When did you start publishing *Fringe*?

A: The first issue of *Fringe* was released in September 1991. It was xerox copied, but I added an interview and reprinted later. I needed about a year to release it from when I started writing for making a fanzine.

MRR: What were your reasons for beginning the 'zine?

A: Just kill time. 'Cuz I live in a local boring city...no, in those days, around 1988, I got so bored with everything. I believed that music would be really important in my life, but you know I used to be a real fool. I was a local city girl. I never knew anything about the underground scene and its attitude. I mean I didn't have any chance to know about those scenes and bands. Then I found they're something I would be able to agree and I thought I might to do something by myself. I've been looking for the way. I tried to know about the things I wanna know, but I've never be able to find any good magazines/fanzines in Japan. You know, we have a good mag called *Doll*, but it was not enough to me. So I got a lot of zines thru Blacklist Mailorder and some import record shops, and I found MRR, *Flipside*, *Boiling Point* or other interesting fanzines. It was really shocking to me. I've never read such fanzines in Japan. I mean Japanese fanzines seldom have interviews, they just write their own thoughts about their favorite bands or criticisms, boring masturbation shit. I really hate that. Or stolen interviews from import magazines, translated and printed. I don't like the way, too. Plus, I never found even one magazine that wrote about my favorite bands, so I just thought if nobody tries to pick 'em up, I might write about them. I might try to do something by myself, even if I live in a local no youth culture city and it must be better than nothing to do. And fortunately I like writing! And it's just for fun, too.

MRR: How did you chose the name *Fringe*? Does it have any special significance?

A: The name of zine was different in the very early days. But it was too long, so I changed it. And it's taken from a song of Coffin Break. And I also wanted to write about the bands that are hard to categorize in those days. I mean I wanted to write about bands that Japanese major magazines never try to pick up. Also "fringe" means "the edge", right?

MRR: How often do you publish the 'zine and how many do you print?

A: Right now *Fringe* is released once in a year. I try to make it twice this year though. I make 300-500 copies each issue. Not many, and it's so hard to sell 500 copies in Japan. I still have a lot of back issues.

MRR: With all of the advertisements being printed for free, how do you afford to finance *Fringe*?

A: I always lose money. Printing costs are very, very expensive here. I have to spend my 2 months payments for only 500 copies of one issue. Then I have to think about a consignment fee (30% of the price) for record shops that sell my zine. I don't use any distributors though. Plus you know, the postage is very, very, very expensive here, both domestic and international postage. So I never get money back from my zine. It's a drag. But I just want to do this, so I don't care that much right now. Of course, losing a lot of money for making a zine is really a pain in the ass, but I almost give up about it. Some of my friends tell me that you better take money for running ads, but I don't wanna do it now. 'Cuz people help me a lot, like import record shop people, the bands and labels I write to or write back to me. So that's O.K., if my zine would be able to help them a bit without money thing. And I don't have that many ads anyway. I know I'll never be able to be a business person. I have a shitty job at a wholesale fish market, work during nights, make little money every month and spend money for what I wanna do. I better think well more about this financial problem, though.

MRR: Have you ever worked for any other magazines?

A: I wrote for *Doll* three times. But I guess my writings are not so good, so they won't ask me to write again... well, this is my opinion, but honestly I say, I feel resistance to receiving money for writing about music. Because I create nothing. Basically, I want to give some information to people. Some readers misunderstood, but I've never forced them to listen to the bands I wrote about. I just write about the bands I like. I don't know whether readers will like them or no. But I can give them a chance or a clue, right? If I can help people in that way, I will write for other magazines, but not for major shitty zines.

MRR: You included a 7" with issue number three, is this something you plan to continue in the future?

A: I hope to make another 7" in the near future. I hope it will be a four songs, four bands 7" EP, but I don't know, it might only be 2 songs 7". I hope to keep doing it once a year, but my payment is really small. I don't know whether I can do it or no.

MRR: You also mentioned you might cease the English language portion on *Fringe*. Have you received any feedback, positive or negative, from this?

A: Well, Japanese readers never say anything, though I seldom get letters from Japanese readers. Other countries people seem to be happy to read some materials in English. It's good or bad. English is a real international language, to get feedback from other countries people, it must be good to have English pages in my zine, I guess. But still my zine is basically for Japanese people.

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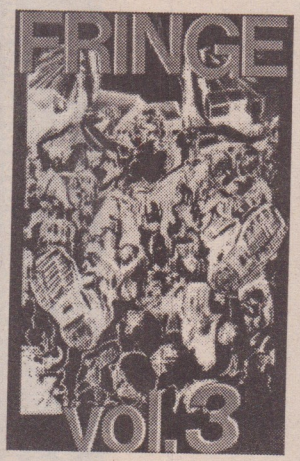

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MRR: What is it like living in Hiroshima? Many people in America often associate your city first when they think of Japan?

A: Well, the city I live is far from Hiroshima-city, about 2 hours by train. My city belongs to Hiroshima-prefecture, though. This area is fuckin' boring. I don't know what's going on in Hiroshima-city, but my city is hell. No clubs, no import record shop, no place to go out, especially music fans have a lot of frustrations, I guess. Just stay at home or go to Pachinko. That's all. It's so boring here and nothing happens. I feel I waste time. But the other side, very safe place and don't need that much money to live. And best thing is I can stay away from a lot of bullshit. Probably, I better move in big city, it'll be better for my fanzine, but I don't have a plan to do it yet.

MRR: The 50th anniversary of the atomic bombing of Japan is approaching. Is there still any animosity or resentment towards the United States for their actions during WWII?

A: Now people who survived after WWII got old and it seems people started to forget about it. You know, there are problems between Japan and America, but it's political problems; not WWII problems. Especially young people don't know well about WWII, I guess because we don't learn about it that much in school. People who really know the atomic bomb was a real horrible, scary thing and their families won't forget about this and really hope it won't happen anymore, but ordinary people seem not to care about it that much. We've been spending many peaceful years, it makes us real assholes.

MRR: You seem to express an interest for poetry and writers such as Bukowski in *Fringe*. Who are some of your favorite authors?

A: Well, I have interest in poetry from when I was in high school, but I don't know/read that many books lately. My favorite writers are Bukowski and Kerouac, Colin Wilson, Hesse...and more. I've been reading Bukowski though. He's unknown here, too. Last year, his novels finally were released here, in Japanese versions though. So I wanted to write about him. A poetry book you sent me was really interesting. I'd love to know about more American underground poets and writers, but it's so hard to get information here. And I don't know why, but I like a Japanese writer, Shugoro Yamamoto. He wrote a lot of stories of ordinary people about 200 years ago, yeah, the time Samurai lived. I mean, if you want to know what is Japanese, you better read his stories. You may not understand though.

MRR: Is there much of a scene in Hiroshima? If someone were to visit your city what would you recommend they see?

A: If you come to Hiroshima, you must go to the Peace Park and museum. You will lose your voice, you won't be able to say anything. You'll be faced with a personal decision. There are Americans who think it was right to use the A-bomb, and I think you'll think about it again if you visit those places.

MRR Any additional comments?

A: Well, thanks for asking. I'm a ordinary girl, just wanted to do something.

Fringe c/o Akane Nakamura
3688 Tsuboh-cho
Fukuyama, Hiroshima 721
Japan

An interview with Beyonds by Devon Morf, translated by Nori Kozuma.

BEYONDS

The Beyonds hail from Tokyo. They play diverse and emotionally packed hard-core. They perform regularly in Japan and toured America in November of 1993. They are Ken - vocals, Dai - drums, Yosh - guitar and Shu - bass.

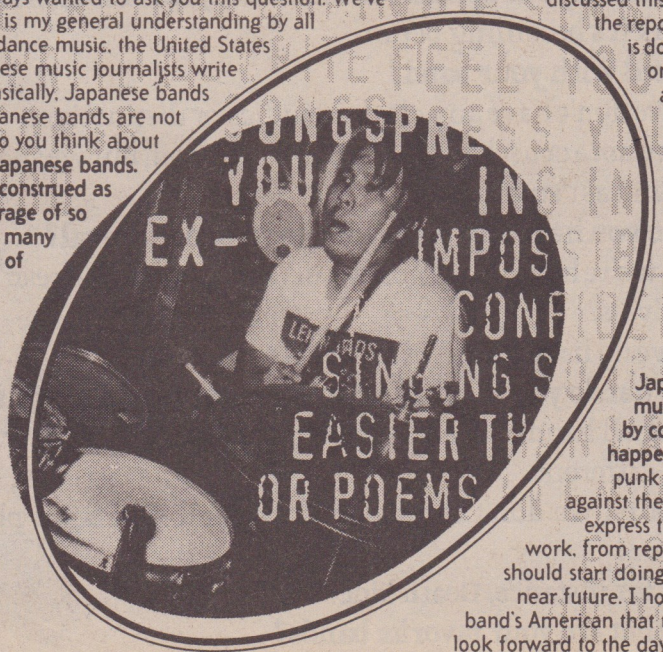
B: represents a group answer by the band.

Photos by Vinni Vintermeyer

MRR: So let's start with when the band first began... K: We started playing as a band in December of 1990. S: Ken and I are the only original members from back then. In October of 1991 Dai joined as drummer and last year in May Yosh joined the band on guitar. **MRR: How did everyone meet?** K: Before Beyonds began Shu and I were in a band called Francois Villols. So we wanted the name the new band Villols after the French poet. His name is very difficult to spell and remember the bands name so we chose the English word Beyonds which has almost the exact same pronunciation. **MRR: The band was named, in part, after a poet and Ken's lyrics are almost poetry themselves. Do your consider yourself a singer or a poet with a band behind him?** K: I don't consider myself a poet I consider myself a singer. MRR: Do you ever write poetry? K: Sometimes while riding the train if a good line or poem comes up I'll write it down. **MRR: A lot of your songs you sing in English. Do you feel you can properly express yourself by singing in English?** K: It's impossible. I don't have any confidence but I think singing songs in English is easier than writing a book or poems in English. If I sing songs in English it carries into people better. there's more expression. you can hear a voice rather than just read text. **MRR: Do you feel the bands sound has changed considering there have been some lineup changes? Sometimes it seems like you go from straight forward loud shouted punk into technical emo within the course of one song.** K: We don't make a conscious effort to have songs turn out that way.

MRR: I was thinking maybe that older material carried over from the past and was incorporated into the newer stuff. K: Maybe subconsciously we're making an effort to sound a bit different from other simple punk bands. We can't really ignore the melodic songs. I think

that melody is very important but we don't stick to it just for that reason. D: Recently, I feel that just a simple cry or yell is a good, natural expression rather than worrying about what will make a good melody. **MRR: What are some of the lyrics about, for example the lyrics to "Surf Nazi's Must Die" are against nationalism but don't seem to have much in common with the songs content. The title is taken from a goofy grade B film, but the lyrics to the song are very serious...** K: The title has nothing to do with the lyrics, however, from the beginning of that song to almost the end, the lyrics are about Japanese right wing skinhead/punk bands that have Rising Sun national flags behind them when they play. But at the end of the song we throw a punch by saying this is bad. **MRR: Do you have any other songs that deal directly with problems occurring within Japan or the Japanese punk scene?** K: That's about it. **MRR: Do you feel that a lot of Japanese bands just adopt the sound image and even lyrical topic matter of punk music, without making any application to Japanese influence or issues? Like Japanese bands singing songs about racism in terms or black and white...** D: There are some bands that adapt American bands styles or lyrical topic matter, and sometimes it's very difficult for them to understand their own feelings when expressing songs. Feelings expressed in songs like being discriminated against, might not come from experience and therefore might be more difficult to express. There are some bands that express anti-discriminatory sentiments towards racism within Japan. However, as a band we fell that singing songs about social problems or trying to change them, isn't going to change the world. We have more of a calm sense of reality. K: I agree with that. **MRR: How many records does the band have out? It seems that almost every record you make is on a different label. Please explain your discography.** S: In 1991 Barn Homes Records in Shinjuku released one song of ours on a compilation. The same year Estrus Records in Seattle released a song on a compilation 7" with Supersnazz and Jackie and the Cedrics. After that in 1992 Vinyl Japan included a song on a compilation. Then Heartfirst in Berlin Germany released a 7". K: Heartfirst had released three prior records by Japanese bands. Nukey Pikes, one of the other three bands introduced us to Florian at Heart First. S: Then Wonder Release put out our "Unlucky" album, and later our "The World Changed Into Sunday Afternoon" album. **MRR: Will you stay with Wonder Release?** B: We are thinking about not releasing our next record on Wonder. **MRR: I heard a rumor that a major label was interested in Beyonds.** B: Mr. Yoda of Wonder Release is trying to make Beyonds a major band, but this is against our will. We would like to remain independent and not become mainstream. **MRR: What are the band members personal goals?** K: I'm not satisfied with today's Beyonds yet, my goal would be to release a 7" on Homestead or Touch & Go. Y: In terms or creating songs, I don't feel we've reached a satisfactory level. So my goal is to work on making better songs. D: I haven't really thought about any goals. I enjoy playing drums, having fun doing the band and drinking beer. Especially outside of Japan. S: I agree with the rest of the band. I hope to release more albums and tour the United States again. Outside of Japan the audience better understands musicians and people who play in bands. I would also like to start a business selling sweet bean paste soup with rice cake in it, while doing a band on the side. (laughter from the band) That's my personal goal. **MRR: What were the bands expectations of America?** K: I think we did a lot better than we expected. Before we left Japan we had problems with equipment. We were worried about playing in America considering it's a strange place and we'd never been there before. Considering all that, I feel we did good and had a fun time. **MRR: So does the band plan to return to America?** B: We'd like to, bit there are no plans to at the moment. **MRR: Were everyone able to find jobs upon their return?** B: Everybody's doing fine. K: I'm a bill collector for milk. (laughter) Y: I deliver huge plants for display in the interior of homes and businesses. D: I am an employee at a drum store. S: I work in a factory as a paper cutter. **MRR: Where do you see Beyonds in 10 years?** K: We probably won't exist. May I ask you question? **MRR: Sure.** K: I always wanted to ask you this question. We've discussed this in the band. We think it's very good for bands to come here and play in Japan. It is my general understanding by all the reports that I read in magazines and newspapers that in the terms of punk, hip hop and dance music, the United States is dominating the music scene in Japan. There is an unwritten consensus or rule that Japanese music journalists write on the basis that the United States dominates as far as music as a recognized culture. Basically, Japanese bands are bad. American bands are good. Many people in Japan believe this and most Japanese bands are not recognized here as much. Or at least at the same level as American bands. What do you think about that? **MRR: I think that is part of the reason I wanted to help on this theme issue for Japanese bands. While I don't necessarily like the concept of doing a theme issue because it could be construed as tokenizing or glorifying Japanese bands, I feel it makes up for the lack of coverage of so many Japanese bands. By putting them all in one issue it lets people know there are many different types of bands in Japan with different thoughts and different styles. A lot of good bands. It's almost like a resource, people can read about and contact all these individuals and bands. Hopefully people from Japan will be inclined to contrib-ute to MRR more regularly and there won't be a need an issue of this sort again. My ideal goal would be for MRR to have equal and regular coverage for South America, South East Asia,, Australia, New Zealand, Japan, all the punk scenes of the world. I think the music press focuses too much on British bands and bands from New York and Los Angeles. They go by cool city and hip label, ignoring the bands that don't have the benefit of a happening geographical location or label.** K: That's why American bands in the punk or rock scene have an edge. I don't now if I'm entitled to say something against the consensus created by the main music press. It's really great that you can express that kind of opinion because you are involved. You're someone doing leg work, from reporting to writing, putting together information for a fanzine. So maybe I should start doing that and create my own label. This could be my dream someday in the near future. I hope someday I'll see Japanese people saying that it's not because a band's American that they're cool, but saying a band is good because they're good. I look forward to the day when prejudice against bands from countries other than America disappears.

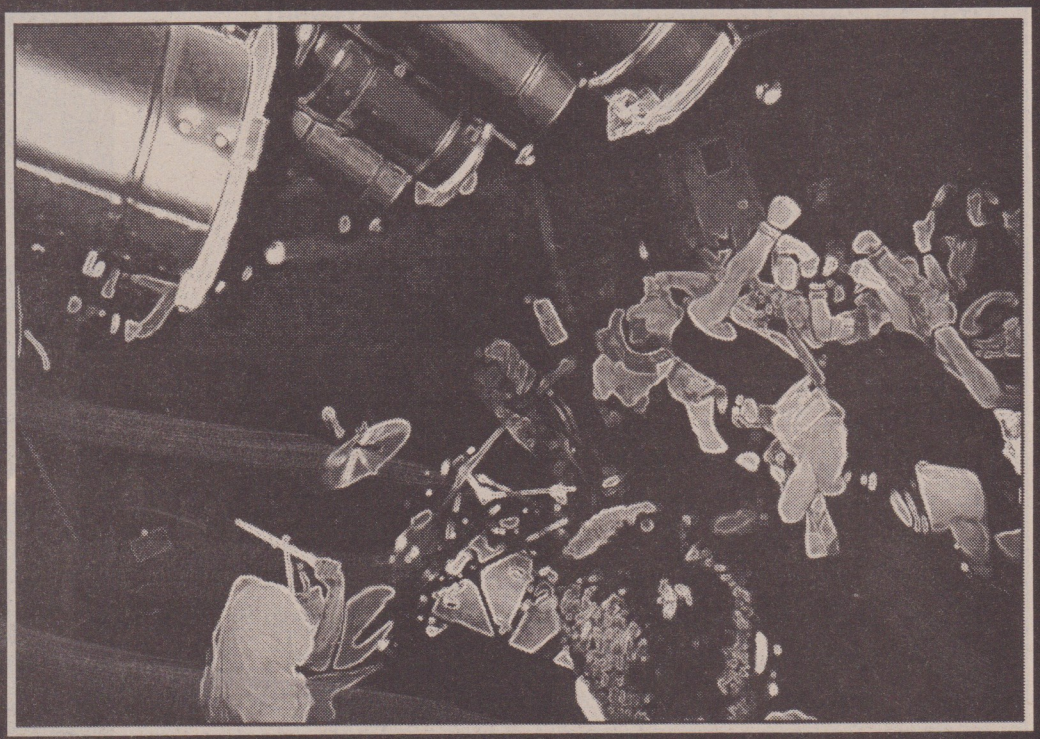


This interview was done at a party after a show in Kanazawa. Iconoclast face their music very seriously, and love punk from their pure mind, compared with most other Japanese punk bands. I really hope they will keep their guts. Interview by Naomi Hirakawa, translated by Niwa-kun, photo by Hoshi.

MRR: Please tell me the lineup, and how it came about.
D: I'm Datsu, the drummer, 24 years old, and an equipment worker. Ao is the vocalist, 22, and a carpenter. Kindai is the bass player, 27, and works in a factory. The guitarist is Kouzou, 21, and is an elementary school teacher. In '92, Ao played bass and sang. He and I asked Kouzou to join and we started composing and rehearsing. Then Kindai, the drummer for Furan from Toyama, joined us, letting Ao concentrate on singing.
MRR: Why the name Iconoclast?
D: Our singer picked it from the dictionary. We knew there were 2 former bands of the same name, and since we began we've heard they may have re-formed.
MRR: What's your band's sound like?
D: We combine a UK hardcore sound with Japanese sensibilities. This helps us maintain originality.
MRR: What's the scene like in Kanazawa?
D: Scum!! I don't want to say any more. (laughs)
MRR: Please tell me.
D: There are few bands and each has a different style. If you include straight edge, we have more bands.
MRR: What is your opinion of the whole Japanese scene?
D: I think it's becoming better.
MRR: And with your band?
D: Yes, we don't have any class prejudice or distinction.
A: We are not a crust band, but a hardcore band, but we share the same mind as crust bands.
MRR: Do you have any plans for a local band festival?
D: Yeah, we're having one next week. But Iconoclast doesn't play any festivals.
A: But we do have a kind of festival regularly.
MRR: What do you think of other Japanese bands' sounds?
A: I think all bands except us are typical Japanese hardcore. We are a bit different.
D: Actually, we don't care about any band when we play in Kanazawa.
A: Yeah, for instance, Death Side!
MRR: What are your favorite bands?

D: Hakuchi, S.D.S.!
A: Hakuchi, Defiance, Condemned!
MRR: How about overseas bands?
A: Doom, Discharge! That's all!
D: Doom! Recently Drop Dead became one of my favorites.
MRR: Aha, now I know why you play songs by Doom!
D: That's right.
MRR: What are your hobbies?
D: Imported pornographic video collector!
A: I'm not. I'm normal.
MRR: I don't think so!
A: I don't have anything special.
MRR: Are you vegetarians?
D: Not at all.
MRR: Any comments about it?
A: I think it's OK.
D: I think that it depends on the individual. I certainly think biological testing on animals is cruel, but I do eat meat. That's very strange, I feel.
MRR: What's your band's political approach?
A: No more war! No nuclear war! Iconoclast is a message band. We are pacifists, anti-nuclear anarchists! And when I sing on-stage, I often want to cry and feel sad because of the content of the lyrics. Sometimes, you may not be able to understand what I'm trying to say because I have an expression of my own. We are an emotional band.
MRR: Isn't it frustrating to not be able to convey your message for Japanese because you sing in English?
A: Actually, I really don't want to sing in English, but, to be honest, English is cool and we now have a chance to play overseas. English is a common language. I do sometimes sing in Japanese on stage and ask the audience if they notice the contents.
MRR: Why don't you distribute the translated lyrics in Japanese to the audience?
A: No opportunity yet.
MRR: What are the goals of the band?
D: Enjoy it! All I want to do is keep playing!
A: We have a good time even when we rehearse. We don't want many things. But I am looking forward to touring.
MRR: Any release plans?
D: We will release our first EP on Isobe's (Senseless Apocalypse) label. We'd like to release something overseas too.
MRR: Any last comments?
D: I really hope people will listen to our songs. Feel free to write me. We try to do our best.
For the Iconoclast demo, send $3 to: Datsu, 201 Royal Kasaichi, 4-10 Kasaichi-machi, Kanazawa-shi, Ishikawa 990, Japan.

Death Side is the greatest hardcore punk band in Japan. They prefer to remain enigmas, hardly ever consenting to do interviews. Yet their popularity has grown tremendously in Japan over time. For the past ten years the four members of Death Side have been converting 100 energy into a pure hardcore explosion while continually adding to their music, mutating and progressing into a beast of their own. This individuality is clearly heard on their albums and singles, which have been released in the Untied States as well as Japan. Still, they remain unknown outside Japan, a mere mystery to the rest of the modern world. What is going on inside the minds of the members of this unknown phenomenon? Interview by Tadashi Satoh, translated by Junko Hiratani



MRR: When did Death Side form?
Chelsea (guitar): Around '84
Ishiya (vocal): '83 or '84
MRR: What made you decide to do Hardcore?
C: Cause I liked it.
MRR: Which band were you most influenced by at that time?
I: Chaos UK.
C: Discharge, "Hear Nothing".
I: Exploited, Chaos UK, Discharge; GBH etc.
MRR: Did your music sound like those bands when you started the band?
I: I was shocked by BGK's single.
C: That was a good one. I was thinking there were no more good bands other than those early Hardcore bands. Then I listened to that BGK and was shocked.
I: Gang Green's single, Omnibus Take.
MRR: What was Death Side's sound like before Chelsea joined?
I: It was bad. Death Side really happened when Chelsea joined the band. Uou joined next and then Muka-chin.
C: At that time you were playing with Systematic Death and we stole Uou from them. We needed a drummer when we went play Hiroshima, so we asked Muka-chin. He was doing nothing after Chicken Bowels broke up.
MRR: What kind of music did you wanted to do? You wanted to do different kind of Hardcore, didn't you?
C: Progressive Hardcore (laugh). No, we didn't think anything. It was just enthusiasm and energy.
MRR: What were your lyrics like in those days?
C: Well, Asia came up with the basics and me and him wrote together. We didn't think so hard about lyrics at that time. It was just an emotional explosion.
I: We didn't know how to express ourselves in words. We were stupid street kids.
MRR: Why did you choose hardcore?
I: Hardcore in Japan is not just one particular type of sound. It's more like energy and spirit.
C: Yeah, anyone who's doing a Hardcore band not only likes hardcore sound but also the lifestyle. We are living in Japan and we do not know war or those big things. But we can find little contradictions everywhere around us in everyday llfe.
MRR: Was your fist album, *Wasted Dream*, progressive? And the second, *Bet On The Possibility* is a progressive album in total. It was really new at that time.
C: We had a concept for our 2nd and we put a lot of our energy in it.
MRR: "Cry For The Truth" on the compilation *Starving Dog Eats Master* (Bloodsucker Records) had very acomplicated rhythms but I think the new *The Will Never Die*, which will be released in US on Devour, is very simple and straight.

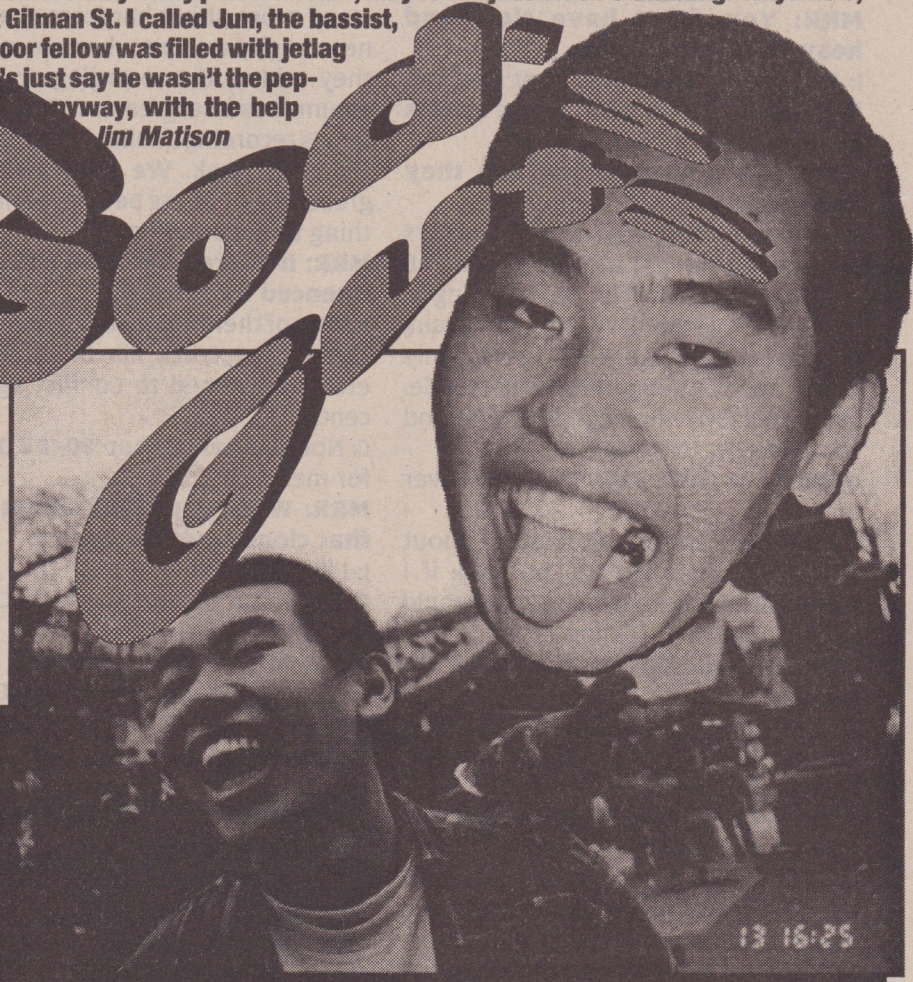
C: Catchy isn't it. But both of them have the same kind of speed.
I: We like to feel good with good speed.
MRR: You don't have slow and heavy songs.
I: Yes, we do have one. That's on the first album. Like 8 beat, for us slow is like that, and fast is like S.O.B.
MRR: How's your lyrics? Are they changing?
I: If I write the way I think, then it's going to be almost the same thing all the time. That's not fun. So I'm trying to expand my vocabulary. But then again, I cannot change the way I think. I only write about things that I persuade. Sometimes my message is.to you and sometimes it to myself.
MRR: Your new single *The Will Never Die* is ....
I: I still have strong impressions about my friend. Even though he died, if I really got strong impression, you would never forget that feeling.
MRR: Why did this EP come out from Devour?
C: They are our friends. When they asked us if we'd like to make a single, we simply said "Yes".
MRR: Is Death Side trying to get out more from Japan?
C: Yes, more this year. In Japan, we can find releases from unknown American bands, but in the US, a few of them might only have a cassette copy of ours.....
I: Well, we don't have money and know how to approach other markets.... But we will try harder this year. If anyone asks us to come and play, we'll go anywhere in the world. We wanna do a world tour! I'd like to play in China.
C: I don't want to go Palestine.
I: Wherever a real war is happening, I guess they don't have any strength left to understand Punk... But a country like china which is still an undeveloped county for music, we might be a frontier and make something happening.
C: I really want to do a European tour, 'cause that's where many hardcore bands which made us to start playing came from. And I think we can surprise them.
MRR: What's the possibility of doing such tour?
C: Only if we can clear the money problem. We don't have to make money for ourselves, as long as we can pay our transportation and food. If we can manage that, we will go as long as possible. We also like to record outside of Japan. I think their sound engineers understand more about hardcore than Japanese engineers. But when we met ENT, they told us the recording on our 1st album was the greatest. The first album's recording quality is bad, but they think it's punk. We think ENT sound great. Well, I guess people want something they do not have.
MRR: Is there any band you got influenced by recently?
I: Most of them are Japanese bands. Like Tetsu-array, Crück, Pile Driver, Bastard, etc. I've listened to Conflict again recently.
C: Not new bands, but '80-'83 Disorder for me.
MRR: What you think about bands that clone from Discharge?
I: I like Anti Cimex
C: Yeah, Anti Cimex, Avskum, Crude SS is cool.
MRR: Any American bands?
C: Agnostic Front's 1st album, Crucifix, Dead Kennedy's *In Got We Trust*, *Plastic Surgery* is good.
I: Yeah, I like Dead Kennedy too. Also, *Multi Death Corporation* by MDC is cool.
MRR: Any good bands in Japan?
C: We have the greatest hardcore scene in Japan. At least, I understand the message behind it and see the reality of it.
MRR: Do you like to stick with hardcore?
C: I like the sound of it. But just hardcore, not crustcore or grindcore.
MRR: How about Punk?
I: Yes. Punk is the most powerful rock of all. Most people do not think punk is rock. But I think hardcore punk is the real rock. It will not fade out and it's got the most energy.
C: You can get high just off the rhythm with hardcore punk. I want more people to realize how good you can feel with our rhythm.
MRR: What are your release plans?
I: A 7" from H.G. Fact.
C: Another 7" from Devour, then maybe an album.
MRR: Do you have any message to your fans outside of Japan?
I: We really hope to come to your town to play, so come see us someday!

Death Side can be contacted at:
Kenji Mukai
c/o Gunji,
5-35-17-C,
Sakuradai,
Nerima-ku,
Tokyo 176,
Japan.

God's Guts is a melodic punk band based in Tokyo. A truly talented trio (say that fast three times) who know their instruments well. If you see their CD *Full Throttle* pick it up and enjoy. They toured the San Francisco Bay Area this April with their friends The Volume Dealers, another Tokyo based band. Because of their hectic schedule, I couldn't hold them down long enough to get an interview when they were here, although some of them did stay at my place. Hmmm, maybe I just wasn't thinking. Anywho's, they played five shows ending with a great bang at Gilman St. I called Jun, the bassist, at his home in Tokyo the day after he returned. The poor fellow was filled with jetlag and a cold he snuck through customs. Let's just say he wasn't the pep-piest kid on the block. But I grilled him anyway, with the help of my pal Kiuchi the great interpreter.

Jim Matison

God's Guts



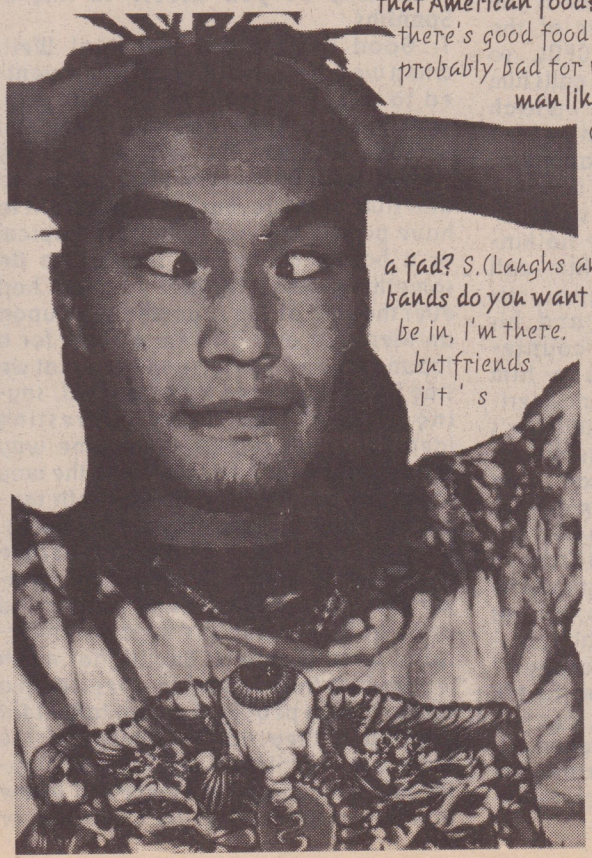
MRR: So Jun, how was the tour?
J. It was really fun, and we got to see allot of stuff, so it was cool.
MRR: What do you think of the US punk scene?
J. (Laughs) Oh, that's a hard question. Gosh. There were a lot of crazy bands and a lot of crazy things happened. Wow! I liked it.
MRR: How was the response of the crowd?
J. I couldn't really tell, the lights were so bright, but people cheered and clapped.
MRR: How many releases does God's Guts have?
J. A mini CD, one 7", one track on a compilation 7", and another split 7" with Dew Under and a song on the Less Than TV compilation.
MRR: How long have you kids been together?
J. Oh, around four years.
MRR: What about U.G. Man?
J. That's our other band. The drummer is the guitar player from God's Guts, I play guitar, the bass player is Tetchan from Volume Dealers, and the singer is a nobody called Kawanami. Ha-ha. We play....uh...we call it Dearcore. That's hardcore played by dears.
MRR: What is a U.G. man?
J. Well, the singer, Kawanami, his first name is Euji. So we made it into U.G. which stands for Under Ground. Got it?
MRR: Does God's Guts name mean anything?
J. No.
MRR: What are some of your influences?
J. Of God's Guts?
MRR: Oh yes.
J. Oh, I don't really know.
MRR: Okay, how did you come to America?
J. We met a San Francisco band called All You Can Eat when they toured over here. So they basically booked our shows in America.
MRR: I heard you've played with a lot of U.S. band when they toured Japan.
J. Oh, yeah. Leatherface, Sugar, Rocket From the Crypt, All You Can Eat, NoFX, and All.
MRR: Killer, now what did you think of that American food?
J. It was really great! The meat was really good! There was al ot of volume and it tasted really good! And the sausages!
MRR: What did you expect from America?
J. I expected someone to get lost.
MRR: I mean, what did you expect to see?
J. I don't know, the cities were pretty dirty but I thought the people were the same.
MRR: Which clubs are louder?
J. The P.A. systems in Japan are much better, they're louder and clear. The clubs over in America are quiet in the crowd.
MRR: What are your favorite video games? Name at least five.
J. I really like Out of This World lately, Haunting, Mortal Kombat, and Japanese games like Virtual Fighter.
MRR: Is Ultra Man really that tall?
J. (Laughs) Yeah, he's pretty tall.
MRR: Now that you've come to America,what advice can you give to other bands wanting to do the same?
J. Just enjoy yourself, it's a fun place to be.
MRR: Do you plan on going to any other countries?
J. Oh, no.
MRR: How old are you guys?
J. I'm twenty five and the others are around twenty three and twenty four.
MRR: Is there anything you'd like to say?
J. Well, we plan on touring the states again so please come check us out.
MRR: Why are you doing God's Guts?
J. So we can play with our asses close to the ground!
MRR: What's your next step?
J. We're gonna' have a split something with The Volume Dealers but we're not sure what size. That's about it for now. Sometime in 94 we do want to release a full length CD.
MRR: Thanks Jun.
J. No problem.

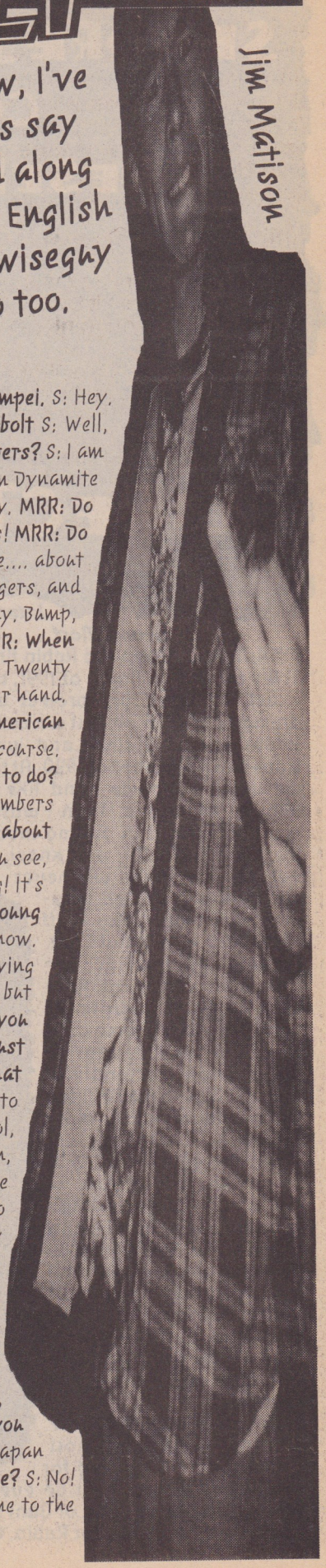
Write God's Guts c/o Office Gold Giant/ 4-4-8 Koenji Minami/ Kameya Bldg, 6065/ Suginami-ku/ Tokyo 116/ Japan,

THUNDERBOLT

Thunderbolt! Just who are Thunderbolt? I really don't know, I've never seen them. But all my Japanese friends and sources say they're hot-hot-hot! One of the members, Shimpei, tagged along on the Volume Dealers/God's Guts tour. Thunderbolt is the English translation, their true name is Sanda Bolto. Shimpei is a wiseguy smarty pants, and that's why I like him. I hope you do too.

MRR: Howdy Shimpei. S: Hey. **MRR: What style would you call Thunderbolt** S: Well, we're a Punk music band, punk music only. **MRR: Who are your members?** S: I am the drummer, our guitarist is Seiki the bassist from Volume Dealers, bassist is Ryuichi from Dynamite Masters Blues Quartet and the singer is Gaku. He did the art on the Nukey Pikes LP. He's a nice guy. **MRR: Do you think you'll ever tour the States?** S: Definitely, of course! **MRR: Of course?** S: Oh, of course, yes! **MRR: Do you have any releases?** S: Nothing. **MRR: How long have you been playing?** S: Ohhhhhhhhh, let's see.... about six months. **MRR: Have you had any other bands?** S: Yes, I've been in a couple. I was in United Changers, and Running Chickens. I played a little drums for them. **MRR: Little drums?** S: Oh yes, they were very tiny. Bump, splash. Yes. **MRR: What are your songs about?** S: Golly, I don't know, but they're in Japanese! **MRR: When did you yourself start playing music?** S: Since I was fourteen. **MRR: Really? How old are you now?** S: Twenty one. Hey! Look at this! (He holds up his hand and places his index finger into the palm of his other hand. The only way to win this game is to look the other direction, I win.) **MRR: What do you think of the American scene?** S: Oh. It's not that bad. **MRR: It's okay?** S: Oh, sure. **MRR: You like the girls huh?** S: Oh yes! Of course. What kind of fuckin' interview is this? **MRR: You never mind. So tell me, what does your band want to do?** S: We want to play for allot of people, being in a band is fun and I like to do fun things: Each of the members have a different message they want to give so if the message gets through, that's cool. **MRR: How about that American food?** S: Mmmm...bad! **MRR: Really?** S: Maybe, you see, there's good food and bad food. The servings are way too big! It's probably bad for my stomach. Yes. **MRR: What made a fine young man like you in Japan interested in punk?** S: I don't know. One day I just woke up and realized I was playing punk. I like a lot of different styles of music, but I play punk....because I'm punk. **MRR: Do you think the new uprising of punk in Japan is just a fad?** S.(Laughs and shakes a fist.) Punks not dead! **MRR: What bands do you want to play with?** S: The band that Nobu is going to be in, I'm there. Other than that, I don't care. Anyone is cool, but friends are better. It's hard to play shows in Japan, it's hard to set up gigs in Japan. Because of the Noruma (pay to play) system. You have to sell allot of tickets just to make your money back. So it takes llot of money to play. So doing shows in America is better. The clubs in the States are larger too. But all shows are all-ages' shows in Japan. **MRR: So do you go school?** S: No **MRR: No?** S: No **MRR: So what are you going to do with your life, young man?** S: Nothing. **MRR: What do you want us to know about you?** S: Come to Japan and find out! **MRR: Can I stay at your house?** S: No! Basically, fuck off. If Japanese bands come to the States, go see them.





Jim Matison

SEÑORES Y SEÑORAS, CON MUCHA ALEGRIA, PRESENTAMOS.....

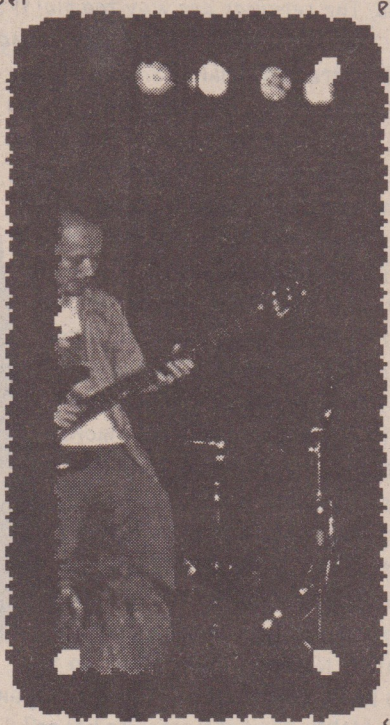
RABIA

DIRECT FROM JAPAN?!?

Interview by Devon Morf

MRR: Takuo, when did Rabia first form?

T: We formed in March of 1991, but to be exact, I started this project with the drummer of CFDL. At first we called ourselves Enema Syringe,and we got it started in November of 1990. At that time we were a 2-piece band like early 7 Minutes Of Nausea. Then I wasn't very much interested in getting involved in the band seriously, you know, we just got into the studio whenever we liked and started playing extremely noisy stuff like 7 M.O.N. or Anal Cunt. As you can imagine, we were quite whimsical. After practicing a couple of times, we passed some copies of our practice tape to our friends. Fortunately, they liked us,so we decided to start playing a little more seriously. Later on, we asked the guitarist of CFDL to join us, but at first he hesitated because he didn't want to give his band such a stupid name. So, in order to persuade him, we had to hit upon another name that sounds a little more intelligent or at least normal.



MRR: Could you please tell us a little about the bands members?

T: As you know, Naito, the drummer is probably most well-known for playing for CFDL, but I'm sure he'll be even more famous just like Nirvana or Guns N' Roses because he now plays for Rabia, the only band that will completely shake the world to extinction. I think he's very proud of being involved (ha ha!).Anyway, frankly speaking, he's one of the most gifted drummer in the world. If he were dead, it'd be totally impossible to find another drummer to be replace him. So.I'm grateful for him. By the way, his nickname is Mr.Chin. Everybody calls him Chin, so if you come across him on the street, say "Chin!!".The guitarist is the elder brother of the singer of CFDL, so everybody calls him Niichan, which means an elder brother in Japanese. It's funny because his friends who actually have no kinship with him call him Niichan. His long hair and his clear-cut countenance make him look like an American. Especially he's proud of his beautiful long hair. I've heard a rumor that he shampoos his hair at least 3 times a day. You know, he washes his hair as often as he eats! He's so crazy!!! Also, I have to tell you about our 4th secret member who is over 40 and still deeply into ultra-noise stuff! His name is Guy and he occasionally appears, joins us in the studio, and plays the bass as he likes. The roar coming out of his bass has nothing to do with our songs, but strangely it matches our sound pretty well. Whether good or bad, we're such lazy slobs that we don't practice more than 3 times a year, so I haven't met him for a long time. Now nobody is sure if he's really involved. I don't even know if he's willing to be with us for the upcoming future.

MRR: Why do you choose to sing in Spanish?

T: Good unexpected question! Well, when we got started, of course we wanted to play extremely noisy, fast, ugly, grinding, devastating stuff like Anal Cunt or Fear Of God. The reason is pretty simple. Both of us were very much into that style of music. But we didn't want to have people call our style stereotypical or a boring cliche. We wanted to do something different that nobody had ever thought of. We struggled to hit upon an idea that was original as fuck for a Japanese band. Then I suggested that we sing in Spanish, and Naito agreed, saying, "Wow! That's an interesting idea!".Another reason is that the way the language sounds is similar to the way Japanese sounds. You know, both languages have the same number of vowels. What is funny about that is that people who speaks Japanese would be completely capable of catching each sound of Spanish, but still,it's hard to understand what it means. English has much less vowels than Japanese does, so, in a sense, I guess people in Japan take it for granted if they don't understand the language. Needless to say, I sing in Spanish partly because I'm interested in the bands from the area where the language

TRAX:
1. MENTIRA.
2. ¡HAZ LO QUE QUIERAS!
3. NO PUEDO AGUANTAR.
4. ME FALTA TIMPO.
5. ¡NUNCA!
6. RENUNCIAR A LA GUERRA.
7. EMPERADOR.
8. AUTORIDAD.
9. LA SIGNFICACIÖN DE LA VIDA.
10. TU CONCEPCIÖN DEL VALOR.
11. EGOISMO.
12. ESO NO ME ATAÑE.
13. TIEMPO.
14. AMOR.
15. MANIA PERSECUTORIA.
16. DINERO.
17. ¿ POR QUE ?
18. ENTRENAMIENTO.
19. RELIGIÖN.
20. DICTADOR.
21. FUNCIONARID CORRUPTO
22. UN PERRO DERROTADO.
23. TIPO DESAGRADABLE.
AND 1 TRAX.

RABIA :
VOZ-TAKUO NAKAMURA.
GUITARRA-HIROSHI OHTSU.
BATERIA-HISAHIRO NAITO.

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464 JAPAN

is spoken.

MRR: How many languages can you speak?

T: Actually, I haven't completely acquired even my mother tongue yet. I'm surprised so often to come across a word which I don't know the meaning of while I read books written in Japanese. Whenever I have such an experience, I get disappointed and wonder how small my vocabulary in my mother tongue is! So, I'm not qualified to learn any foreign language, but it's true that I'm interested in learning languages. Various languages that exist in this world attract me equally because each language, in my opinion, directly reflects upon the culture of the region where it is spoken. Learning another language means soaking yourself in the swirl of totally different culture, learning to view things from a different angle, and opening your mind to the vast world where you've never been before. It's quite stimulating.

MRR: Are you in any other bands?

T: Currently, no. Until recently I'd been in the band called Future-Now! as a bass player. Future-Now! used to play typical UK HC stuff which would remind you of Disorder, Concrete Sox, Lunatic Fringe, etc. I hear that they've now got a new bass player and will get started again very soon. The remarkable thing about this band is that many, many people involved in Nagoya HC scene used to play in it. The present guitarist of CFDL used to play the guitar for them, the manager of Genbaku Onanies also used to play the guitar, the first drummer of Out Of Touch used to participate in our practice, etc, if my memory is not vague. By the way, the current singer of Future-Now! used to play for Atrocity Exhibition, which later changed its name into Crazy Fucked Up Daily Life. As you might know, I put their debut EP out on my label called Standard Of Rebellion Records back in 1989. Hell, it was 5 years ago! Time flies!!!

MRR: I heard you are involved in an interesting new project/band with the singer of Gibbed...

T: How did you get to know this ultra top secret? I wanted to keep it hush-hush. Also, I don't remember telling you about it. You'll be arrested for surreptitious tapings of the conversation on the phone between me and the singer for Gibbed! Well, maybe I did. I don't remember telling you about it probably because I was drunk or something when I stayed at your place at the beginning of this year. Anyway, I still would like to keep it secret, so don't ask me about it anymore. When we actually carry out this project, you will be definitely astonished at or even disgusted with our sheer madness! So, watch out!

MRR: You work for Toyota, a major corporation. What do you do there, and how do you balance your dual involvement with them and the grassroots hardcore scene?

T: I work for the intellectual property division. If you've heard the word "patent", you can imagine what kind of job it is. I have to decide if a certain invention concerning the internal combustion system is worth applying for a patent. Also, I sometimes translate some patent documents written in foreign languages into Japanese. You might call me a hypocrite because I work for one of the biggest corporations in Japan and on the other hand I'm involved in the local hardcore scene. Well, definitely, what I do now is surely contradictory to the original ideology of punk or whatever you may call it, which impressed me a lot when I was still in my teens, but, somehow I have to get money if I want to get something started. Of course, I don't think at all that making money is the only purpose of life. There's a lot more important things in the world. But, good or bad, in order to survive in this dreary world, money is indispensable. No matter how rich I will ever be in the future, I'd like to do something that will lead to the progress of the local hardcore scene, something that will contribute to the scene. You

know ,I don't. intend to be a yuppie who prides themselves on expensive cars or luxurious clothes. In the world where money talks, it's one of the strongest weapon. What is important is how to spend it!

MRR: You have been to able to travel to many places. How many countries have you visited and what experiences really standout for you?

T: I've been to 28 different countries so far. It had been my lifelong dream since I was a little kid to travel around the whole world by myself, and I finally realized some part of it in spring last year. At the beginning of March '93, I left Nagoya, Japan for Moscow. It was so exciting to see my own feet standing on the soil of previously unrevealed, mysterious land. Since I hadn't possessed the Russian visa, I wasn't allowed to stay longer than 24 hours. It was a pity, but the magnificent landscape of the vast land attracted me so much that I'll definitely go there again sooner or later! After that, the plane brought me to Rome, Italy. I stayed there for a couple of days, visiting nearly all the historic relics I used to learn in the class of world history. Then I moved down to the south and took the ferry bound for Greece. It was funny to find myself behaving like a typical tourist who never hesitates to ask people passing by to take some pictures of him/herself in front of the famous as fuck Parthenon or the archeology museum. Anyway, I couldn't believe that one thing showed up after another that I'd never seen before with my own eyes. After that, I flew to Egypt and Turkey, then visited Spain, Morocco, Portugal, France, Luxembourg, Belgium, Switzerland, Austria, Hungary, Czech, Germany, Poland, Denmark, Sweden, Norway, Finland, Holland, England, Ireland! Almost everywhere! I conquered the whole Europe! Apart from sightseeing I met a lot of cool people and had a great time with them. I find it quite easy to make friends in trains in Europe because every carriage has some compartments basically to accommodate six passengers. Compartments give you the opportunity to talk to someone in front of you. Without any boundary, in the carriage, it'd be a little more difficult to talk to someone around you. So, I think that's what's good about European trains. I actually made a lot of friends in night trains and I'm still in contact with many of them. Unfortunately, I also had some terrible experiences. I was taken for a ride by notorious carpet dealers in Morocco and asked to pay a ridiculous amount of money. When I refused, they threatened me with a long, acute knife. Another nasty thing that happened to me was that I was locked inside the toilet for more than an hour in Spain simply because the door was broken. I knocked the door from inside, asking for help, and finally the conductors pushed the door open, but the moment they pushed it open, it bumped into my forehead.which was to be swollen for another 2 weeks. Still, regardless of some nasty experiences, I love traveling a lot! Someday I want to travel round the whole globe. Yes, I'll do it definitely!

MRR: Does Rabia have any releases out?

T: We've got a demo entitled *Por Que?*, out in '91. It has 23 original tracks, and at the end of it we covered some representative song (I forgot what it's called) by Ratos De Porão from Brazil. We're gonna put out our first 7" EP someday, but before that, we have to practice a lot cuz our guitarist doesn't remember any of our songs even vaguely, though we've been together for such a long time. Oh my god, he's so oblivious. So, whenever we do shows ,I have to approach him between one song and another and whisper in his ear to let him know how the next song should be played.

MRR: You are quite a record collector. How long have you been collecting and what does it mean to you?

T: I've been collecting for more than 10 years, but when I started.I didn't like to regard myself as a collector because the word 'collector' always reminded me of a greedy, snobbish, fat,and old millionaire who had nothing to do with the spiritual aspect (if there is any) of punk rock. When I first became interested in punk/HC stuff, I started collecting just because music was good or lyrics were impressive. Since I haven't lost interest in all this stuff, my collection has grown into a large pile of highly collectible shit as a result. That's it. However, you might call me a collector if you see I've got some copies of the same stuff with different sleeves or differently colored vinyl. Generally speaking, it might be acceptable to say that record collectors are pretentious assholes, and maybe I'm no exception, but in many cases.those who say "Collectors suck!", "Collecting records is not important at all" or "There's much more important things to do in life" either used to be or still are big record collectors. Maybe they don't want you to become another competitor .It's hilarious. About this matter, my conclusion is pretty simple: Whoever wants to collect should collect!

MRR: How do you compare your home city of Nagoya to other cities in Japan?

T: Well, it's another difficult question to answer. Statistically, Nagoya is maybe the third or fourth largest city in Japan, but I've got the impression that Nagoya is quite bizarre. It's a mixture of a big city and an extremely rural district. People from Nagoya are maybe proud to live there, but they seem to be ashamed when they're asked where they're from, especially in the presence of people from other big cities like Tokyo or Osaka. If they're not ashamed, at least they feel reluctant to say they're from Nagoya. I sometimes wonder where this inner complex comes from. Maybe this is because people from other big cities plant through the media the image that things coming out of Nagoya are out-of-date or don't fit the latest trend, etc, and good or bad, what they say has been somehow believed to be true. Anyway, who cares!? It's OK to love your home city.

MRR: What are both the band's and your personal plans for the future?

T: I'm gonna put out a noise/grind compilation CD on my label called Standard Of Rebellion Records,which will be distributed by MCR Company. So, I'd like to hear from the bands all over the world who are confident that they are the noisiest in the world and participate in this project. I'm gonna put 20 bands on it, the time allotted for each band is 3 minutes. So, if anyone is interested, feel free to write! This'll be the world's noisiest, therefore most dangerous compilation that has ever existed. My personal plans for the future? Well, I just keep traveling!!!

Takuo Nakamura
c/o Punk And Destroy!
3F Kondou Bldg.
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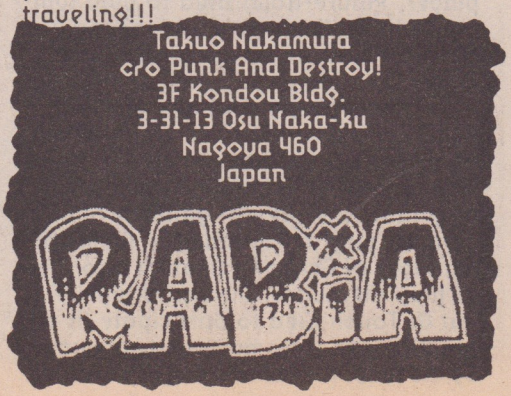
Nagoya 460
Japan



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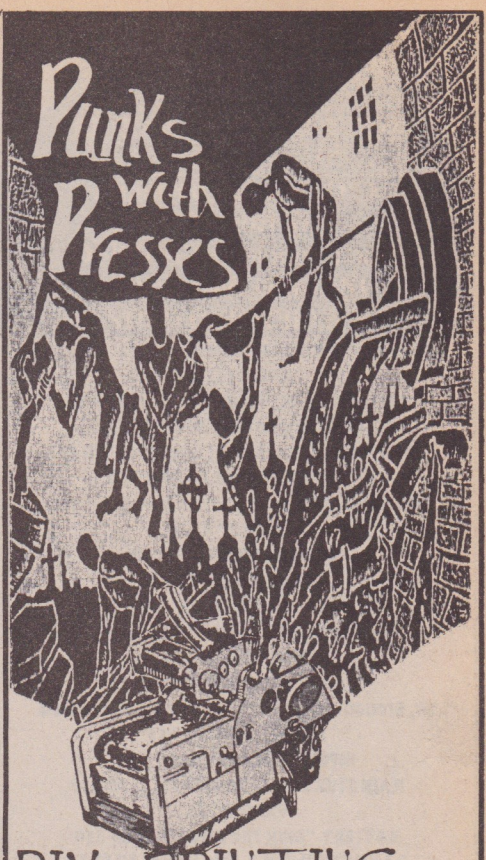

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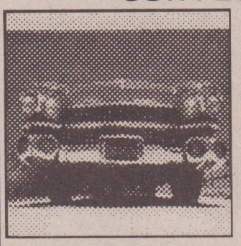

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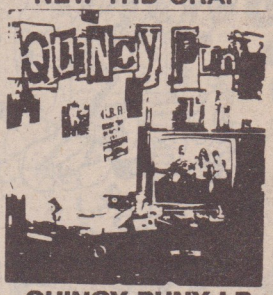

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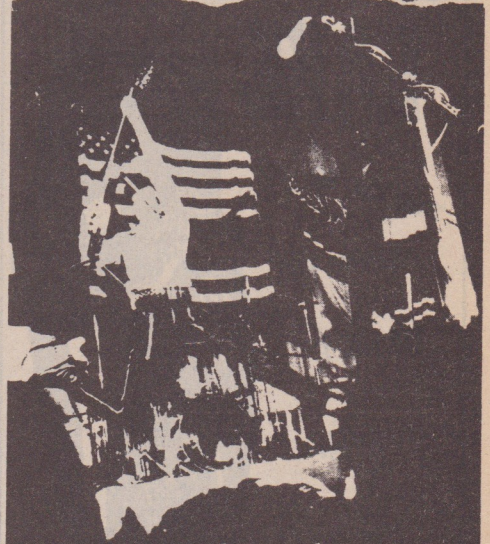

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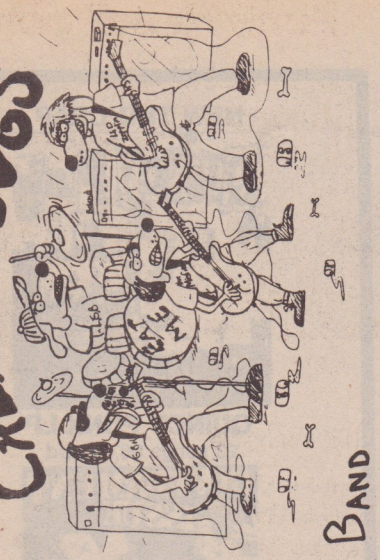
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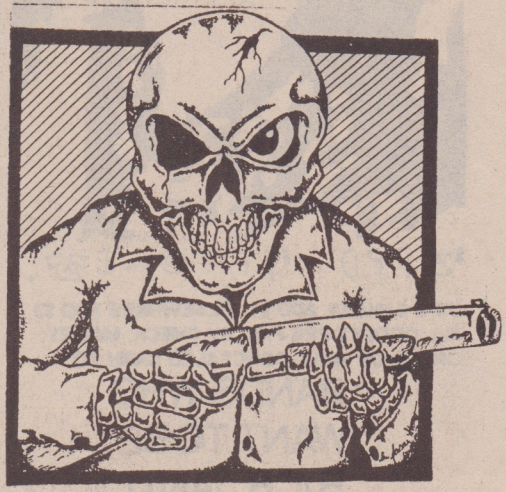

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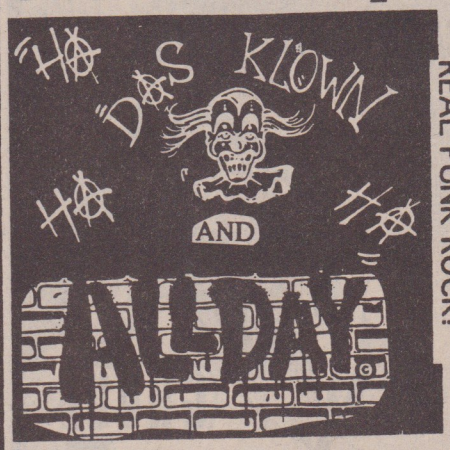

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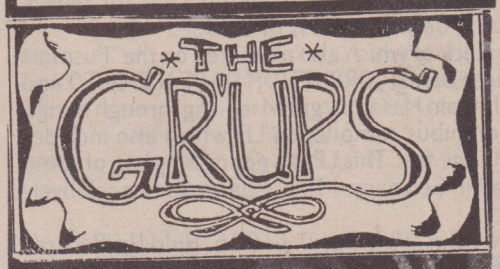

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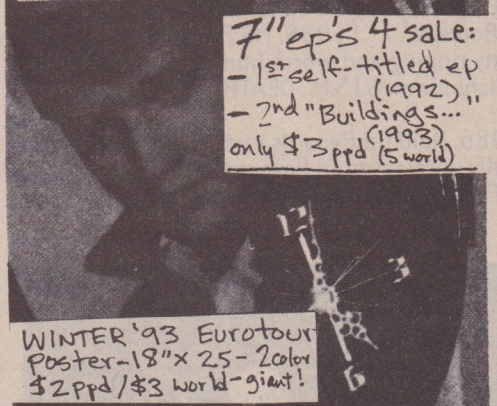

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WELCOME TO THE SCUMPIT

by Ken Sanderson

Scumpit detour through Japan again, this is Ken here to dredge up more of the spastic classic noise from the land of the Rising Sun. A brief disclaimer and word of advice before we dive in. Remember that a brand new Japanese 7" costs 1000 yen (average $8-10) and an LP/CD at around $20-25, and U.S. collectibles sell in Japan for three times their worth here in the U.S. (i.e. MINOR THREAT's "In My Eyes" 7" price tags for $40-50 at most shops in San Francisco, but sells for $150-200 in Japan). Exorbitant prices quoted from Japan aren't a reflection of value. Besides, this is punk rock, not the stock market or paying for your kid's college—so seek and find what you enjoy, there are plenty of fans in Japan just as interested in U.S., European, South American, etc. hardcore and willing to swap tapes and records. Gather up your pens and postage and scour those classifieds!!!

The point of this Scumpit then will hopefully be different this go-around, an homage to and call for appreciation for some amazingly creative, energetic and blasting hardcore heroes, and I'll leave the price tags and nerd drool to someone else!

A staple of Japanese vinyl releases, the compilation has always been somehow translated as 'Omnibus'. A seminal release, along with the classic "Great Punk Hits" and "Hardcore Unlawful Assembly" LPs, is the 8" compilation "Hold Up Omnibus" from 1985 on Hold-Up Records (who later did the first LIP CREAM EP and MOBS records) which features very raw and screeching live tracks from GHOUL, GASTUNK, CLAY (all from Tokyo) and SYSTEMATIC DEATH (from Yokohama). Each band delivers three to four powerful songs laced with a guitar-overdrive that hints at the metallic tangents all but SYSTEMATIC DEATH followed. This early scene was very influenced by U.K. punk (THE CLAY simply adopted their moniker from DISCHARGE's record label!!).

GHOUL churns out their "Goddamned" here, a song which also appears in a studio version on their first EP "Carry Out Fucking" on Noise Room Records. The five tracks here are total churning metal overdrive with scary heavy monster vocals. After this EP, their bassist Bear Bomb left the band to form the very similar LAST BOMB who did a 7-song 7" "Retro-firing" from 1986 and a self-titled 12" for Selfish. Solid stuff, especially the hardcore songs, but their slower tracks never achieved the pounding destructiveness of GHOUL.

GHOUL's second release was the anthemic "Jerusalem" EP on Hold-Up Records, (the title track of which also appeared on the "Pusmort Sampler" 7" and flexi set released on Pusmort Records in the U.S. in 1987 with fellow Japanese bands CORRUPTION OF PEACE, OUTO and SOB). The two songs and metal intro here are pure pneumatic bolt-through-the-head material, again Masami's growl tearing through things. They re-recorded another version of "Jerusalem" for Selfish Records' "A Farewell To Arms" omnibus compilation LP, which also includes LIP CREAM, THE EXECUTE, GASTUNK, OUTO, ETC. and another song "Judas", a slow, creepier sludge-fest. This LP is a good sampling of some of Japan's early and best bands, and was re-issued with different cover artwork by Nuclear Blast in Germany. (This issue should be relatively easy for people to track down).

GHOUL also drop in on the half-metal, half-punk compilation LP "Devil Must Be Driven Out With Devil" (1986, Hold-Up Records omnibus that has also be re-issued on CD). Two songs here from GHOUL, as well as LIP CREAM, CITY INDIAN and metal bands UNITED, SAVER TIGER and CASBAH, who were frequently on Tokyo punk bills. (CASBAH's "Russian Roulette" 7" (1986, No Poser Records) and their "Infinite Pain" demo tape (1987), despite the crazy facial makeup, are actually pretty ripping and worth hunting for!). GHOUL's sound, as well as looks, teetered on the metal side (many Japanese bands exhibited this dichotomy—G.I.S.M., DEATHSIDE, etc.), but the tracks are sheer blasts of insanity, especially the incredibly wailing "Death City".

Finally from the original line-up of GHOUL is a 1-sided, 1-track 7" flexi 'Oi, OI, Oi" (1986, Hold-Up Records) which is a catchy silly-sing along Oi anthem, that was one of their 'hits' (GHOUL had several 'hits', (some reportedly unreleased Oi-flavored stuff), so much so that when singer Masami would show up at local shows, bands such as DEADLESS MUSS, LIPCREAM, etc. would have impromptu jams of GHOUL songs with him joining on vocals, which would guarantee a frenzied crowd!!!!)

GHOUL demised sometime around 1987, with a really well-shot video "Ghoul Last Live" documenting their final performance and their entire repertoire. Masami continued to gig around Tokyo, billed as himself, and released an LP called "Powerline/Shock Line" which is slower, more rock-oriented stuff, bereft of Max's (the guitar player from Ghoul) solid song structures.

Briefly in 1991, Masami reformed the band with him as the only original member and contributed four tracks to the "Game Of Death" LP on Slice Records (which also appear the "Slice Selection" CD), including a new version of "Goddammed" and total metallic sound. Masami died from the result of lingering health problems in 1992. His death was

marked by a 5-day festival at the Shinjuku Antiknock club, featuring almost 12-bands daily and heavies like G.I.S.M., GAUZE and GASTUNK. Other Members of GHOUL are in a MOTORHEAD sounding band with people from G.I.S.M. called GO GO BRAINSHAKES.

GASTUNK were an off-shoot from THE EXECUTE, vocalist Baki originally doing bass and vocals with THE EXECUTE through the "A to Z" flexi, "Hardcore Temptation" EP, and the "Criminal Flowers" EP—all of which appear on the EXECUTE compilation LP "Save Your Money" (1988, 13 Grave) with 8 early unreleased tracks. GASTUNK pursued a much more straight forward metal sound, as opposed to the MOTORHEAD-eerie-weird sound that the EXECUTE branched towards. GASTUNK eventually was filling large theaters, was featured regularly in mainstream metal mags, playing in full Kabuki make-up, smoke machines and balloons—much like the later DAMNED in theatrics. Their early records are Japanese punk at its playful silliest, with songs about sex, S&M, Geronimo, and more. There are far too many GASTUNK releases, collectibles, shopping bags, boxed sets, etc to list, and many far too metal, but their 7" EPs from 1985-1986 and the "Dead Song" LP (Dogma Records, 1986) showcase their punky spirit starting with "Devil/Sex" (Dogma Records), the amazingly hilarious and fun "Geronimo" single (Love Records, 1986) with Spanish guitar on the title track and crazed howling on the flip, their "To Fans" 7" (Love Records, 1985), with songs from the first EP re-recorded both mastered at different speeds on each side, packaged in a fish-net printed bag and label-less on swirl-colored vinyl!!!!!, the 3-song "Mr. Gazime" EP (Love Records, 1985) and also the four-song "Vanishing Signs" 12" (Love Records, 1986) (which was issued on clear and black vinyl with alternative packaging). All feature lots of solos, insane crooning, and a rushing rhythm section, but may stray too far into metal territory for some. For those who can stray that far and further, Pusmort Records in the U.S. released their "Under The Sun" LP in 1987 with an alternative cover by Pushead, different from the Japanese release which had other art and was a gatefold).

Outside of "Hold-Up Omnibus", THE CLAY's heavy-DISCHARGE, U.K.-influenced punk sound is also found with two tracks on the seminal "Great Punk Hits" compilation LP (1983, Japan Records) along with classic stuff by G.I.S.M., G-ZET, THE EXECUTE, etc, which has been re-issued on CD. Their one and only 7", "Middle East Combat Area" (1984,Dogma Records), is a bombastic blast of total DIS-a-thon, monster vocals, and intense metal thrashing. Typical of the early Japanese hardcore scene in that the influences were few (G.B.H., CONFLICT, CHAOS U.K.—who created quite a stir when they toured in 1987 with their extreme "Short Sharp Shock" period sound, etc.) and transparent, but taken to such extremes in becoming something entirely new. U.S. hardcore influences didn't start until later with the arrival of "skate punk", greater distribution and importation of U.S. punk records and bands like CORRUPTION OF PEACE and SIC who featured Americans living in Japan and exposed people to U.S. sounds.

One of the bands influenced by the U.S. sound was SYSTEMATIC DEATH, (also known as SYSTEMA) from Yokohama—just a short train ride to Tokyo. They were a "skate punk" band whose sound took off from "Hold-Up Omnibus" to extreme BAD BRAINS-level hyper speedfests. There are two 7"s capturing their manic, very manic, extremely manic thrash attack. "Flashback" EP (Selfish Records, 1986) and the six song "Step" EP (By "Systema Project, Co., 1988), and the extremely spastic 45 RPM 12" "Lucky Time Final Insider" (1987, Selfish Records). They also appear on the "Thrash Til Death" compilation LP (1986, Selfish Records) with re-recorded and much faster version of songs from "Hold-Up Omnibus". This was also issued in the U.S. on the Pusmort label, with a slight difference in cover artwork and should be easily available. SYSTEMA also appeared on the "My Meat's Your Poison" compilation LP with excellent stuff all the way around from CHICKEN BOWELS (one of whose members went on to be in RISE FROM THE DEAD), OUTO, LIPCREAM, GUDON, and S.O.B.. Prepared by Zigyaku from GUDON, in a limited issue of about 1,000 copies (and desperately deserving resurrection), SYSTEMA's stuff is total energy—check out "Open Your Eye" for jaw-dropping-to-the-floor intensity!!! There are unconfirmed rumors of another 7" and/or flexi and also an appearance on the live "Shoudoku Gig" double LP omnibus. More obtainable is the "Virus" compilation from France (Jungle Hop Records, 1988), which has three re-recorded SYSTEMA tracks "Jock", "Hi", and "Jap Gate", all of which appear on aforementioned releases. This compilation also has SIC, LIP CREAM, DON DON and is a good sampler of old and older Japanese punk bands. Since SYSTEMATIC DEATH split, bass player You now plays with DEATHSIDE.

Hope I'm not too scummy by now, and write me care of MRR about grievous oversights, and /or mistakes. There are plenty of great past and present Japanese Bands worth supporting, so keep eyes and ears open, and stock up on air mail stamps, write (or type) in easy, plain to read English, and avoid the bootleggers! Like early 80s U.S. bands, these bands worked hard enough through a small scene with little support that they deserve it now.

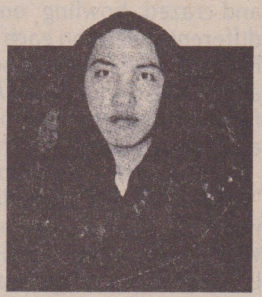
WHATS THE SCOOP ?

By: Naomi Hirakawa

This month's question:

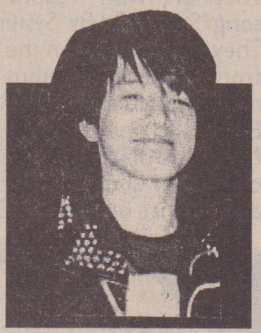
WHAT WILL YOU DO IF YOU NOTICE THAT THE ATOMIC BOMB WILL BE DROPPED ON THE EARTH TOMORROW?

Datsu, 24, Iconoclast drummer, Ishikawa
"I'll not be nervous 'cause I can forsee in my dream!!"



Hidehito Nakamura, 25, gigolo, Nagoya
"Play riddles with children."

Hiroshi Otsu, 28, smithy, Aichi
"Alcohol and sex!"



Jackey, 24, college student, Hyougo
"Study economics."

Kenichi Takahashi, 28, Hong Kong mafia, Gifu
"A tour of X-rated. Gimme a pension, my dad is a minesetter, my mom is a slayer."

Kouji Hanai, 28, day laborer, Nagoya
"Keep laughing till the end."

Manabu Okamoto, 27, sleep man, Osaka
"Eat out to the curry shop or go to a zoo to see the chimpanzees."

Naomi Hirakawa, 24, record store worker, Nagoya
"Have a farewell party all night and then hang up, throw up..."

Shuko Ohashi, 22, C.I.A., Aichi
"Go to a race circuit and steal a Ferrari!!"

Takahiko Shibuya, 64, professional masturbator, Gifu
"Abuse myself with Jimi Hendrix's "Wild Thing" with my guitar."

Takuo Nakamura, 25, salary man, Aichi
"Nada!"

Yasuo Oshima, 24, Liquor store employee, Nagoya
"Make yourself!"

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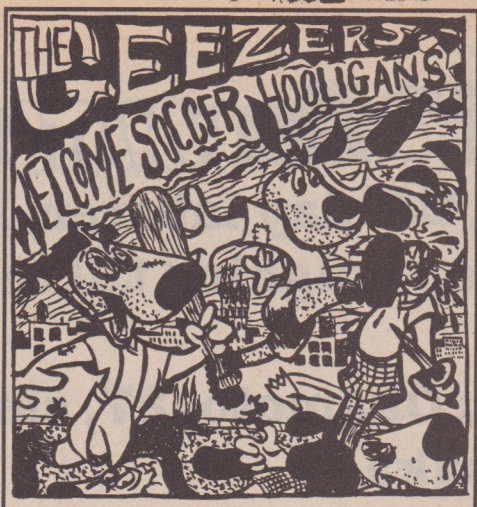

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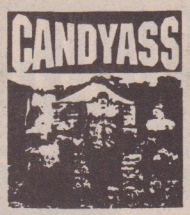

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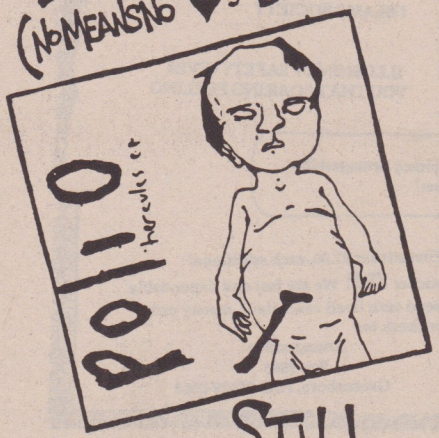

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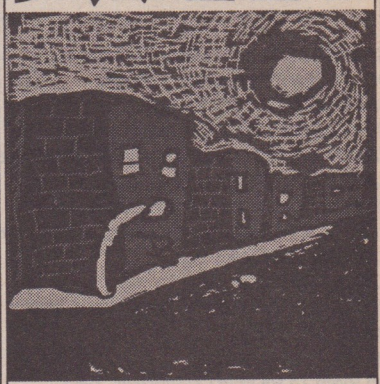

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BOOK REVIEWS

Reviews by: (SG) Sam Goldman, (HH) Harald Hartmann

Televisionaries, The Red Army Faction Story 1963-1993 **by Tom Vague. 105 pgs $6.95 AK Press, POB 40682, SF, CA 94140**

If the reader here has any interest in Euro left-wing politics, urban terrorism, or anarchy this book may interest you. It is a date by date listing of the events surrounding the growth and destruction of the Baader-Meinhoff group also known as the RAF. This was a band of German political youth who in the mid to late sixties turned from direct action protest to terrorism and crime in hopes of destroying German capitalist society, and it's connection with the American war machine.

The events start in Berlin with the shooting of the demonstrator Benno Ohnesorg who was protesting th visit of the Shah of Iran; to the forming of Kommune 1, and to the intial arrests, and escapes from jails. Then the story moves to these militants living in the underground, travelling from city to city via stolen cars, staying only with friends, or in safe houses. Then the group linking up with other international groups, most notably the Palestine Liberation Organization, or of the RAF being emulated by other Euro-leftists. Finally came the large scale actions, the assassinations, kidnappings, robberies, and shoot-outs all of which ended in either capture, and trial, exile, or death. The major names Meinhof, Ensslin, Meinhof, and Raspe, all being murdered, that is supposedly committing suicide in Stammheim Prison. The book continues up to the present day including those still being found who took refuge in East Germany, but have now been exposed by the collapse of the Berlin Wall.

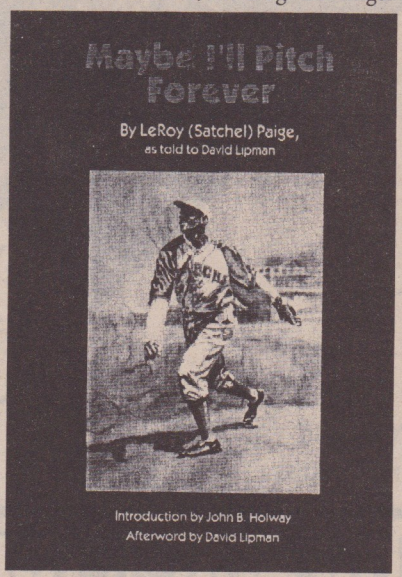
This book is excellent in the conciseness of the volume of information given, plus recording the most pertinent of detail. Definitely worth having if one wants a complete English guide to the history of the RAF and it's connection to other groups who believe in revolutionary violence. (HH)

John Lydon with Keith and Kent Zimmerman, ***Rotten: No Irish, No Blacks, No Dogs,*** **1994 (St. Martin's Press, 175 Fifth Avenue, New York NY 10010) 329 pages, $22.95**

Where I live (in a nameless generic suburb of New York), there is a serious shortage of decent punk literature (you can only read *England's Dreaming* so many times), so I am always on the lookout for the odd book to make my tedious day slightly more interesting. Therefore, when I saw Johnny Lydon's autobiography, *Rotten: No Irish, No Blacks, No Dogs,* on the shelf at my local chain McBookstore, I thought that maybe one of the fathers of punk would be able to put his tremendous ego aside and be just somewhat fair and objective. Johnny couldn't. What pages not used to glorify his own achievements and influence on modern punk and on the Pistols in general, are used to slag off every member of the band and the punk community he deemed worthy of mention or to extol the virtues of reggae as opposed to punk rock (he makes the fact that punk is his creation abundalntly clear).

The book is a chock fulla quotes and interviews by such illustrious personages as Vivienne Westwood, Chrissie Hynde and Bob Gruen. Most of them conclude by stating that Mr. Rotten is an asshole. Two hundred pages in, I was in complete agreement with them.

I don't think that any three hundred page ego trip is worth $22.95, especially that of a wannabe rockstar who hasn't done anything remotely original or daring since the early eighties. For an authentic document of mid to late '70s punk in London, rent Don Letts' Punk Rock Movie, and don't waste your hard earned cash on this half baked shit. We know you need money John, but I-m sure you can concoct something better than this. I give Rotten: No Irish, No Blacks, No Dogs one finger out of two. (SG)



Maybe I'll Pitch Forever, **Satchel Page as told to David Lipman. University Of Nebraska Press. 294 pgs. $10.00**

Hey folks out there in punk land, it's springtime and I hate to say it, Baseball time. That's right when I ain't tapping my toe to some cool punk tune, then I'm probably out at the ballpark drinking a beer and watching a game. Now before you get too politically correct I figure I'd enlighten you hardcore punk types on the most shameful treatment of Satchel Paige, one of Baseball's black sons who was most likely the greatest pitcher of all time.

He was born into a large family that lived in Mobile, Alabama. He grew up in poverty and as a child worked simply to survive. By age 15 he was in trouble with the law and ended up in a reform school. There he discovered he could pitch a baseball. Once 18 he was hired to join the Negro League, an alternative to white major league baseball that had banned blacks in 1887. Quickly Satchel moved into a position of physical dominance, becoming literally an unbeatable opponent. As a publicity stunt to help draw crowds he would sometimes pitch without fielders behind him. Satchel travelled throughout the world demonstrating his talent and pitching skills, while totally ignored in the USA. He was especially appreciated in Latin American countries, and spent many winters down there playing baseball with both black and white players, including such notables as Shoeless Joe Jackson and Ty Cobb.

Nevertheless throughout his long and lustrous career he was always aware of the Jim Crow laws that separated him from pitching where the real money was, in the big league with the white boys. But always he spoke out publicly against this discrimination on the basis of race and skin color.

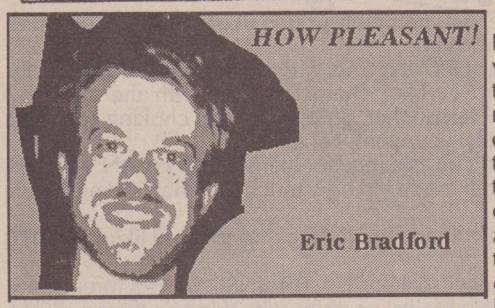
One of the most interesting stories was how he once faced a team called the Babe Ruth All-Stars, including the King Of Swat himself. Yet the Babe sat out all the games Satchel pitched, for the brief barnstorming tour, under the ruse of managing the team. Truth was, Ruth didn't want to legitimize Satchel as a great pitcher who should be in the majors playing against whites. No use in proving blacks were not inferior!

Eventually when Satchel was in his mid-forties he did make the Majors, in 1948 after Jackie Robinson had broken the color barrier. Even then everyone knew it was Satchel who should have been the first to cross that invisible line. But it was Jackie who was selected, for he was the young, handsome college graduate with experience in civil rights issues. Satchel eventually did pitch in a World Series and did make the Hall Of Fame with other greats from the old Negro Leagues.

And although Satchel passed away comfortable and financially secure, reading his story leaves one feeling sad and angry. For here was a good person, rich in physical talent, sensitive in emotion, plus humorous and witty by nature, denied an opportunity to fulfill his total potential just so others, of a different skin color, could succeed. How gross! How hypocritical! And how criminal!

Fourty-seven years later some black individual players now make more money than some whites, but whites still own the clubs and control the stadiums. Hopefully that will also soon come to pass. (HH)

MOVIE REVIEWS



The San Francisco Film Festival went down again this month, and I missed the whole damn thing again. This time my excuse was a trip to the East Coast quickly followed by an airplane-ventilation-system-induced case of the Chicken Pox. This meant a week-long quarantine, of course, and the obvious move in that situation is to hit the Naked Eye for an armful of videos. The most intriguing thing on the new release rack was a series of offerings that were written and directed by Raymond Pettibon. Pettibon is best known as an artist whose work appears on Black Flag album covers and several of the more famous So. Cal. hardcore flyers from the early '80's, as well as in a series of his own small-press published books.

There are four videos in the series, the best of which was **SIR DRONE**, a story about a couple of thoroughly lame punk rockers living in a hovel in LA. Mike Watt stars in this one and does a great job as a hyper-energetic young wannabe punker, although he's getting to the point where it's pretty hard to swallow the 'young' part. The basic story line has Watt and a friend stomping around their apartment, cursing the hippies, arguing about who's more punk, and trying to give each other razor blade tattoos. Their raison d'etre is the formation of their band, for which they spend about ten minutes a day practicing and an hour arguing over a suitable name. Although the whole thing is shot on videotape and the edits are clearly made with some extremely low tech equipment, the whole thing is extremely enjoyable and definitely recommended.

That's the good news. The bad is that there are three more films in the series, and fifty dollar budgets are the *least* of their problems. All three take place in the late '60's and have the underlying theme of the budding 'revolution,' as abortively foisted upon the world by the SLA, Charles Manson and the White Panthers. The first of these three is called **WEATHERMAN '69**, a fictional tale which consists of several members of a revolutionary family sitting around their living room talking about subjects ranging from which corporations and institutions they're going to allow to survive to who has the communal toothbrush. The lowlight of this one is a visit by Jane Fonda and Tom Hayden, played by an actor and actress who look, speak and act *nothing* like the couple. The only thing that makes this even marginally watchable is the presence of Mike Watt (again), Thurston Moore and Kim Gordon, although Watt isn't nearly as good in this semi-serious role and the two Sonics - well, I'll just say they're better than everyone else in the film and leave it at that.

CITIZEN TANIA is a dramatization of the Patty Hearst kidnapping. Actually, 'interpretation' would be a better word for it, as most of this is speculation on the conversations that took place between the time that Hearst was kidnapped and her eventual brainwashing. For some reason, most of it revolves around the sexual practices of the SLA. Go figure. The closest thing that this one has to a saving grace is a great performance by Pat Smear as Sin Q, the righteous SLA brother that the rest of them look up to.

The worst of the bunch is **JUDGEMENT DAY THEATER: THE BOOK OF MANSON**. This one takes a guess as to the interactions of the Manson 'family' in the days surrounding the Tate murders, but rarely deals with the event itself. Instead, they get some half-assed emaciated psycho wannabe to read off some weak Mansonesque diatribes, presumably written by Pettibon. This wouldn't be nearly as bad if it weren't so interminably long - I sat through about ten minutes of one of these monologues expecting that eventually some sort of cohesion would present itself and at least provide some insight into the author's interpretation of Manson's psyche, but it was just uninteresting babble.

Considering how great Pettibon's art is, I found it amazing that he could exercise such bad judgement in some of his directorial strategies. Besides the writing, which admittedly has a few funny moments, there's little about these last three tapes that wasn't substandard. Probably the most consistent offense is the tendency to take scenes that are already pretty boring - three guys smoking pot, or someone getting dressed - and stretching them out to the point where all but the most adamant Pettibon fan is going to hit the fast forward button. Again, like most people, I really like Pettibon's art and I feel bad panning three out of these four films that he obviously put a lot of time into, but when you put your work out on the shelves, that's what you get.

Finally, the next time you're confronted by an annoyingly rabid professional sports fan, ask him/her how many of the players on their favorite hometown team grew up in the hometown. Sure it's petty, but there ain't no better humbler anywhere.

Hello, America! This is Mad Prof. Mike with the Headbanger Movie Reviews. Usually, I like to review movies that are out on video, because once this column sees print, the movies are long gone from theaters. But last night, I had my ears and brains blown out at a GWAR show, and I had to work late today, and I said, "Fuck 'em! I don't feel like going over all my notes to pick out movies that are easy to see on video!"

So here's the most recent batch of movies I've seen...

Let me start by saying, so long as I'm laying bare my soul, that it's VERY HARD, for me to admit, in print, that I ACTUALLY LIKE **NIGHT OF THE LEPUS**. OKAY???! I'VE SAID IT!!! I like **NIGHT OF THE LEPUS**!!!

Made in 1972, NIGHT OF THE LEPUS is an eco-thriller in the tradition of other 70's epics like **FROGS**, **DAY OF THE ANIMALS**, **KINGDOM OF THE SPIDERS**, and about a million killer bee movies. It's about nature striking back in the form of... in the form of... GIANT CARNIVOROUS RABBITS.

YES!!! You heard me! RABBITS!!!

So there's lots of shots of bunny-rabbits, photgraphed through macro-lenses, running through these darling miniatures as Creature Features music crashes in. The rabbits aren't even jacks or wild, mangy old hares; they're little Norwegian bunnies with fluffy cotton tails and the cutest little markings. Other shots are of guys in EASTER BUNNY OUTFITS jumping on and attacking terrified actors and livestock.

Speaking of livestock, the bunnies, at one point, start a cattle stampede. Of course, filming a stampede is expensive, so the producers used stock footage... from two different Westerns. The charging animals are heffers in some shots and steers in the next.

The actors all play it straight, though. Actors like Oscar Nominees Stuart Whitman and Janet Leigh. De Forest Kelly is thrown in for good measure, and watching these poor shmoes walk through this movie, wondering if it's a joke, is most of the fun.

Because **NIGHT OF THE LEPUS** came out in 1972, the clothes are all really ugly. It's great to see these craggy-faced actors, pushing fifty, in shaggy haircuts, sideburns, and Steve Austin leisure suits. There's so much polyester in this movie, you expect static electricity to arc between the actors as they move around each other.

And the rabbits growl like grizzly bears!! And the sound guys added thundering footfalls to shots of the bunnies rampaging through town!! And there's the requisite 1970's shots of a helicopter taking off and landing, because every 70s movie that didn't have a car chase had to have shots of a helicopter taking off and landing. And Janet Leigh plays a mom in her forties wearing blue jeans with thick, white stripes and bell bottoms. And it's... It's...

It's **NIGHT OF THE LEPUS**.

What more can I say?

NIGHT OF THE LEPUS gets three bewildered headbangs out of four. The movie's too weird not to like. It's not out on video, but it shows up on late night TV pretty often.

* * *

Boy, let me tell ya! Action! Excitment! Characters you really care about! Moving scenes of of deep personal conviction and testimonials to the dignity of the human spirit!

Are all ***MISSING*** from the new science fiction piece of shit film making: **NO ESCAPE**!

We're talking movie-making by collage, here, folks. We got **ESCAPE FROM ALCATRAZ**, by way of **LORD OF THE FLIES**, **LORD OF**

MOVIE REVIEWS

THE RINGS, and **MAD MAX**. Ray Liotta plays a special forces kind of commando-type-dude sent to an evil Devil's Island-type prison with good cons living in a peaceful commune and bad guys living in savagery on the other side of the island. I think they're all trying to find Piggy's glasses, or something.

So Ray gets on the bad side of the bad guy, is rescued by the good guys, gets suspicious looks from the good guy man-at-arms, gets adoration from an adoring young con, and gets boring, fatherly lectures from the wise, fatherly patriarch/father-figure of the island, named, minimalistically enough: "FATHER."

Is it just me, or am I the only guy who saw **THE ROAD WARRIOR**?

By the way, the costumes in this movie look like left-overs from **MAD MAX: BEYOND THUNDERDOME**. And **NO ESCAPE** has the same costume designer as **MAD MAX: BEYOND THUNDERDOME**. You don't think that to save money they went to the warehouse and.... nahhhh!!

To be fair, there is one worthwhile thing about **NO ESCAPE**, and that's STUART WILSON as Marek, the head psycho bad guy. This man elevates villanous scenery chewing (with a pearly-white smile) to high art. Wilson is the best, scariest Science Fiction sicko since Rutger Hauer in **BLADE RUNNER**.

Too bad there couldn't have been a better movie to with which to frame his delicious nastiness. Just imagine Hanibal Lecter in an episode of The Brady Bunch, and you'll get the idea.

On our headbanger scale of 1-4, **NO ESCAPE** gets 1 and a half bored to tears headbangs.

* * *

BRAINSCAN is not a good movie by any stretch of the imagination. It's your basic "Is it a game or is it real?" scenario, with a pinch of "Is this a dream or is it real?" thrown in. The movie is disjointed, has no interior logic, and is so full of clichés, that in the first five minutes, you've figured out the whole plot.

All these things I readily admit. The script for **BRAINSCAN** could have been bashed out by an infinite number of monkeys too stupid to work on the *Hamlet* project. But I have to say that I really liked **BRAINSCAN**. For no good reason, I really liked **BRAINSCAN**.

Well, two good reasons. One is T. Ryder Smith as Trickster, the evil Punk Rocker avatar of the interactive CD ROM game, Brainscan. The other is Frank Langella, who has at last started aging after a thirty year hiatus, as a scary as all hell, bulldog-tenacious cop.

There's also a really good performance from a German Sheppard. I'm not kidding.

Hey. Come to think of it, the whole sub-plot about troubled teen and horror fanatic, Edward Furlong, having a helplessly passionate crush on his next door neighbor was really good, too. And the sicko black humor had me chuckling pretty furiously, especially during the scenes where Trickster was prancing around like the bastard offspring of Mick Jagger and a rooster.

Sure, the ending of **BRAINSCAN** was a total CHEAT!! But I really liked how the Edward Furlong character dealt with the cheat by learning the important lesson that, unless you stop choking your pud watching horror movies, you won't get a life.

Maybe I shouldn't be ashamed for liking **BRAINSCAN**. Maybe I should stand tall and tell the world how much fun I had seeing it with out apologies!

Yeah, right. In a column where I fucking admited liking **NIGHT OF THE LEPUS**?

On our Headbanger scale of 1-4, BRAINSCAN gets three guilty pleasure headbangs. No brains, no pains with this one. Y'know what I mean?

* * *

At no point do the credits of **SURVIVING THE GAME** mention the story, "The Most Dangerous Game," by Richard Connell. The press kit mentions it only in passing, so I guess Connell's tale of a master huntsman stalking human prey has lapsed into public domain. Well, at least it's official, now. "The Most Dangerous Game" is the most ripped-off story in the English language, inspiring FOUR CREDITED film versions, and innumeral knock-off episodes of shows as diverse as *Logan's Run* and *Gilligan's Island*.

So is **SURVIVING THE GAME** as good as the definitive version of the story, 1932's **THE MOST DANGEROUS GAME**, the one starring Joel Mc Crea and Fay Wray, that was made by Cooper and Shoedstack, the guys who made **KING KONG**?

No, it's not. But **SURVIVING THE GAME** is a beautifully crafted film. Ernest Dickerson, whose last film was **JUICE**, has made a movie with out a wasted shot. The photography, by Abel Ferrara's cameraman, Bojan Bazelli, is outstanding, and Sam Pollard's editing is cut with the precision of a master jeweler.

As for the cast: Ice T, well, is really good at playing... Ice T. He's hunted for sport by a band of Hollywood heavy-weight sickos, and it's a delight to see some great bad guys drooling and snarling together in one film. Let me tell you, if Rutger "Android" Hauer, F. Murray "Mozart-Killer" Abraham, and Gary "No Helmet" Busey were hunting me, I'd be one scared mamma-jammah!

But how many times have we seen this concept? The whole thing is too damned familiar. It sabotages itself. There isn't single wilderness action movie, from **KING KONG** to **PREDATOR** to **DELIVERANCE**, which isn't ripped-off in some way by this movie, and it all leads to a very predictable, dopey, ending.

SURVIVING THE GAME gets two and a half headbangs. But when it swings around on cable, you should definitely check it out for its technical merits and the blithering psychoses of the bad guys.

See you next month.

VIDEOS TAKE 2

Reviewers: Devon Morf (DM), Tim Yo (TY)

VANDALS - "Sweatin' To The Oldies"

This video features a narrative by band members that's humorous at times, documenting this SoCal outfit's 14 year history in punk rock. There's recent concert footage as well, mainly of their classic songs—most of them done way back on their debut 12"—one of the best punk records ever. These versions, while OK, just don't measure up to the original line-up (especially old frontman Stevo), which was way more dynamic. Though there are still 2 original members here, and they still have fun at it, there's a whole lotta guitar-squawking goin' on. Still, hearing "Urban Struggle," "Mohawk Town," "Anarchy Burger," and the ever-awesome "The Legendary Pat Brown" can't hurt at all, tho at times the band seems more like a more punk RED HOT CHILI PEPPERS than a more punk TSOL. (TY)
(Triple X, PO Box 862529, Los Angeles, CA 90086-2529)

VOLUME DEALERS - "'91-'93"

A lengthy video featuring over 20 different songs at various venues. Quality footage, nice hardcase packaging. Cool documentation of the bands prior line up and three year history prior to obtaining Seiki of *Surf Freak* 'zine on bass and Watazo ex-SIDE ORDER on vocals. (DM)
(Bloody Butterfly, 6-28-15-202 Nagasaki, Toshima-ku, Tokyo, JAPAN)

THE VOLUPTUOUS HORROR OF KAREN BLACK - "Tether Penumbra"

Voluptuous? Nah. Horror? Yup! Karen Black? The real one introduces this video. Mostly recorded live at CBGB, the songs themselves are long and boring rock punk, but at least the costume changes and props are colorful and fun. Besides that, you get skinny naked girls, backstage interviews, and a one-song studio-recorded video. (TY)
(Beautiful Label, PO Box 20818, New York, NY 10009)

ICONOCLAST - "Live"

Yet another politically oriented band by the name of ICONOCLAST. This one's from Japan and bears similarities to Britian's DOOM, in fact they even do a cover of "Life Lock" as well as a grind version of SABBATH's "Sympton of the Universe." 26 minutes of raging crust core from a performance last year at Nagoya's Huck Finn club. Limited to 20 copies so you probably already missed out, you can still pick up their demo though. (DM)
(Datsu, 201 Royal Kasaichi, 4-10 Kasaichi, Kanazawa-shi, Ishikawa 990, JAPAN)

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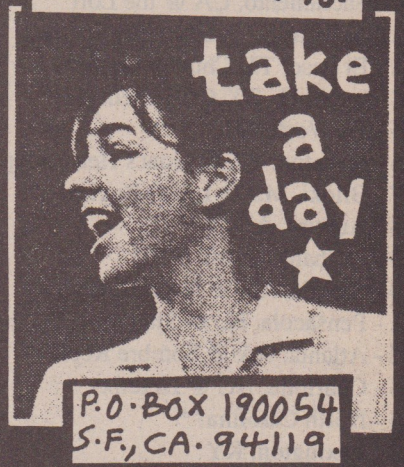

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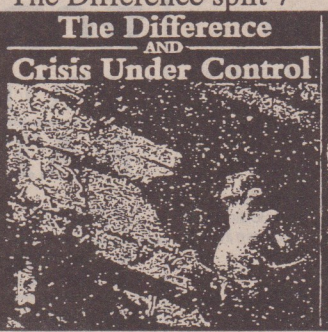
Act of Faith 16 song cd out first week of May $9.00 ppd		
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This terminally silly punk band specializes in satirizing the Genbaku Onanies, even to the extent of copying (with strategic alterations) cover art & song titles, but the sound is more like US sillycore than the classic punk of the Genbaku's. Japanese import CD, **$17.00**

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RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan.

A.F.I. - "Eddie Picnic's All Wet" EP

Recorded live at the Phoenix Theater in Petaluma, which a band like this can do without suffering. It's your pretty basic three chord punk—nothing that you haven't heard before, but if you're anything like me, generic punk still rocks more than any of the "Alternative" shit your peers favor. 200 on colored vinyl even!! (TM)
(Key Lime Pie, PO Box 1380, Ukiah, CA 95482)

A.P.P.L.E. - "Neither Victims Nor Executioners" CD

Back in 1984 I was either gonna become an anarchist or a teenager. If I had heard this back then, I would have become an anarchist. But look at me now. Just a 24-year-old teenager who really digs this, not only for the nostalgia of how important this kind of music was back then, but for the void it fills now between bands who write good melodic punk rock and bands that actually have a social/political message. Between X-RAY SPEX and PAXSTON QUIGGLY there was A.P.P.L.E. (musically and chronologically speaking) and they were excellent. About half of these 21 songs are previously released on vinyl, I think. (PC)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

AGATHOCLES - "Use Your Anger" LP

A year after the new album full of studio material was advertised it finally sees the light of day and guess what- it's live! A little disappointing seeing as how most of their recent releases were recorded before an audience. Still the sound is pretty good overall and the band has been reverting back to their old slightly more hardcore style. This is pure, ferocious grindcore, old school style. (NN)
(SOA c/o Paolo Petralia, V. Le Beethoven 63, 00144 Rome, ITALY)

AGENT 94/WAD - split EP

WAD bounce from slow & crunchy to straight forward 80's style thrash with simple lyrics about drunk driving, skating, and junkiedom. AGENT 94 are pretty rockin', a mite bit slower with a more rock metal : read power feel. Nice. (LD)
(John Lyons, 5970 Birch #2, Carpinteria, CA 93013)

AFFLUENTE - "Logica Dominante" EP

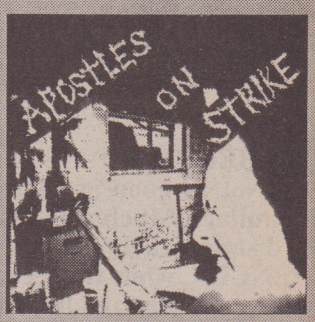
Hardcore which sounds like more like it should be from Orange Co. in 1986 as opposed to Italy in 1994. Since this is in Italian I have no clue what they're singing about, however what I can ferret out, is a definite political slant. Italy's answer to NO FOR AN ANSWER? (LD)
(SOA - Carlo Cannella, Viae Dei Plantani, 33 63100, Ascoli Piceno, ITALY)

AIN'T - "Shit" CD

A weird blend of mostly punk and JAWBREAKER style diatribes and slow deathy meandering songs. If they used grindcore vocals maybe it would be a little more interesting. (MH)
(Wolvering Records, GERMANY)

ALL DAY/DAS KLOWN - split EP

Two Long Beach bands in their quest to disprove the theory that not all of the world's stupidest bands come from New Jersey. ALL DAY play decent, straightforward, SoCal style HC. Good. DAS KLOWN are a little more interesting and a little more talented, same style. (KK)
(Know Recs, PO Box 4830, Long Beach, CA 90804)



APOSTLES ON STRIKE - "Joe Job" EP

Yowza!,.. Rocking poop from Illinois. Hardcore which is hooky, and makes you tap yer foot, and throws in a smidgen o' ska to keep things interesting. Pro-beer and anti-work—two sentiments I agree with, this also comes with a cover of a DIET CHRIST song as well. (LD)
(No Prophet Records, PO Box 752 Boise, ID 83701-0752)

RECORD REVIEWS

ANTISEEN - "Eat More Possum" LP

ANTISEEN are a band from North Carolina who have been around for about 10 years. Although this is the first time I've listened to them, it's no loss on my part. Imagine a cross between MOTORHEAD and LYNNRD SKYNNRD or a sloppy SPINAL TAP. If the Hell's Angels decided to form a punk band it might sound like this. Really bad, slow, simple, stupid music. Blleecch. (JH)
(TPOS, 12 Mill Plain Rd., Danbury, CT 06811)

ANTISEEN - "Eat More Possum" LP

This great record from the legendary ANTiSEEN from Charlotte, North Carolina was available in Europe in 1992 and now is domestic US. ANTiSEEN is quite simply one of the best bands to ever rear its ugly haid. These rough n' ready motherfuckers have always defined the "take no prisoners" approach to punk rock. This is the genuine article—not all gussied up with pretty harmonies and vacant political stances. This is Southern-fried rarin' to wrassle pugilistic punk. Joe Young provides a blaring ring of guitar-distorted feedback, the perfect foil for Jeff Clayton's rat-tail rasp down your throat vocals. This LP has an astounding cover of the RAMONES 'Today Your Love", and a truly murderous original called "Break It Off". The songs go from slow and tortuous to fast and furious. You have to feel sorry for the pathetic "safe" punks who can't appreciate this for the hard dirt shit punk that gives you reason to live. Thanks to Malcolm and TPOS for puttin this out. (BR)
(TPOS, 12 Mill Plain Rd., Danbury, CT 06811)

BEATNIK TERMITES - "Schoolboy's Dream" EP

America's most underrated band strikes again. 5 songs this time in their irresistible bubblecore style."9:15" is one of their best, and well worth the price of this import. Wouldn't it be nice if U.S. bands had a fair chance in their own country so their records could be released here without losing money. (MC)
(Get Happy, Falkensteiner Str. 27, 60322 Frankfort, GERMANY)

THE BEGUILED - "Blue Dirge" LP

Not as good as their Estrus EP (but not entirely dissimilar). Much as I hate to resort to the MRR standard style, much of the first side reminded me of JON SPENCER, while the second side seems more CRAMPS influenced. Personally, there are points at which the vocals get a little too close to "rawk" histrionics for my taste. (DD)
(Crypt, PO Box 140528, Staten Island, NY 10314)

BIG DRILL CAR - "No Worse For The Wear" CD

There's some good riff heavy pop punk a la SAMI-AM and THE DOUGHBOYS here. "Friend of Mine" and "What You Believe" are very good, but too many songs on this thing are too hard rock-ish for my tastes. Not necessarily metal but more NIRVANA/SMASHING PUMPKINS-ish. Maybe that was the point. (RL)
(Cargo)

BIG RED BALL - "Inside Your Room/One Day"

This band does fairly polished '60s-ish pop similar to The THREE O'CLOCK, but without the strong psych influence. Although not great, it's way better than recent stuff from RED KROSS or PERMANENT GREEN LIGHT. (MC)
(Prospective, PO Box 6425, Minneapolis, MN 55406)

BIKINI KILL - "CD Version of the First Two Records" CD

This is a compilation of, as the title says, the first 2 records. Girl power songs—kind of in-your-face monosylabic stuff—no highs no lows. (MH)
(Kill Rock Stars, 120 NE State Ave. #418, Olympia, WA 98501)

BLOODTHIRSTY BUTCHERS/ROCKET FROM THE CRYPT - split 2xEP

Awesome—good introduction to the US for BLOODTHIRSTY BUTCHERS, who have a couple of singles and a CD that didn't get over here in any quantity. Melodic, catchy, unique ability to sporadically burst into a frenzy—excellent stuff. Check out their CD on RBF Int'l - it's even better. ROCKET FROM THE CRYPT turn in three ace tracks - some of their best stuff. "Cut is Loose" is from the elusive Fan Club Single, an amazing RED C cover, and "On Living and Dying", which is previously unreleased on vinyl. Hot shit for sure. (TM)
(Bacteria Sour, through Southern)

BOSS FUEL - "The Ride/Rumble Mambo"

From the photo of these guys enclosed in the record they look like a right mean bunch of sons of bitches, which means they just might clean my clock if I were to give them a bad review. So what. These types of records are a dime a dozen these days. It's the new wave of car enthusiastic bands. Most of 'em seem as if they were thrown together overnight just to make a record. I mean they're just really fucking generic. There's a LINK WRAY cover on the flip but I'm so tired of hearing the same covers all the time or variations of his songs. I think this shit is really getting into over kill these days and I question the passion that most of these groups claim they have. (SW)
(Over The Counter Records, 152 Evergreen St., Providence, RI 02906)

RECORD REVIEWS

CAVITY - "Built for the Human Race" EP

Fun, fast punk stuff with female vocals that won't rot yer teeth. My fave was the B-side "Little Sister" for the rad guitar riffs and occasional screaming. (AI)
(Black Plastic Records, PO Box 480832, Denver, CO 80248)

CITIZENS ARREST - CD

CITIZENS ARREST was for me one of the greatest bands that ever came out from NYC's ABC-No-Rio. This CD contains their incredible 7" EP, their 12", plus songs from various compilations, 21 fast grinding songs total. I saw this guys play over 10 times, and the rawness of this CD reminds me how great they were live, how much energy they displayed in every one of their shows. I just wish they would get back together for a tour or something, so I can see them one more time. (FA)
(Lost and Found, IM Moore 8, 30167 Hannover, GERMANY)

CORDUROY - "Now Hwat?/Sister Bigfoot"

Record number three and this band can still do no wrong. Bigger fuller Kevin Army sound here... Both songs hit with their great blend of pop and noise and punk. Worth it just for the great cover art. (LH)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

CORDUROY/THE MEICES - split EP

Two tracks each from 2 popular Bay area bands. CORDUROY play catchy rockin' stuff that's somewhere between REPLACEMENTS and BLACK TRAIN JACK. MEICES are a major label band whose recorded offerings over the years have been uneven and erratic. For this foray into the indie world they offer a live track of dubious value, and a demo recording of a college radio type thing that came out pretty well. (MC)
(Volta, PO Box 460338, San Francisco, CA 94146)

COWS - "Cow Island/Chicken Rhythm"

The COWS are kind of hit-and-miss with me, but this time they manage to deliver the goods. "Cow Island" grabs me right off the bat--classic COWS power and drive, topped off with Shannon's tortured yodeling. "Chicken Rhythm" is something of a departure for the band, an odd, country-ish little ditty punctuated by chicken squawks. Apparently this is a limited tour-only release, and I'd recommend it for the A-side alone. (JR)
(AmRep, 2645 First Ave South, Minneapolis, MN 55408)

CROWN ROAST - "A Nose Has Many Jobs" LP

Fast driving, punching punk form Texas with lots of buzzing guitars and guitar noise overdubs that give it a later BLACK FLAG darkness. No lyrics sheet, only some "insane" crazy guy rambling. Overall the songs blend a little in the mist of the heaviness and lose distinction for me. (MK)
(Unclean Records, PO Box 49737, Austin, TX 78765)

CRUST - "Crusty Love" CD

Ummm this is an interesting release, parts of it are quite good, solid JESUS LIZARD sound, and parts wallow in artsy noisishness which just annoys the hell out of me. Nice looking cover which is part of the endless series of "Blue Note" cover rip offs. Much more listenable to than most of the stuff Touch & Go distributes these days. (LD)
(Trance, PO Box 49771, Austin, TX 78765)

DEAD AND GONE - "No One" EP

Quite a worthwhile release. BUZZOV-EN are a point of reference here, as the singer has that same kind of anguished inflection in his voice, and the band has plenty of power behind it. DEAD AND GONE are their own band, though, and one of the few capable of pulling off the fast/slow thing without falling apart, I should add. I'd like to hear more. (JR)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

DEAD BOYS - "Night of The Living Dead Boys" CD

First off, I'd like to point out a bit of false advertising on this CD. It claims to be 72 minutes in length when my CD player says that it's only 67 min 5 seconds. Apart from that, it's a CD reissue of the album by the same name minus the "Son Of Sam" track and in its place a bonus of 5 songs recorded at the last reunion show (only two of the original members) which are mostly bad covers and sound awful. It's funny that these are on a CD when they sound like someone recorded them on their tape recorder at the Purple Onion. Definitely not worth buying just for these tracks. Get the LP instead. (CK)
(Bomp!, PO Box 7112, Burbank, CA 91510)

DEADGUY - "Whitemeat" EP

Twisted atonal looping rock that exhibits a swirling quality similar to CIRCUS LUPUS. Dark stuff with fucked up ramble/rant vocals all over the place. This self acclaimed "heavy music" at times resembles BUZZOV-EN with its growling rabid dog feel but this stuff is more amped and doesn't drone on quite as much. (MK)
(Popgun, PO Box 112, New Brunswick, NJ 08903-0112)

DEATH SIDE/CHAOS UK - split CD

Well, you know my eyes lit up when I saw this--one of Japan's finest surfacing with their first recordings since 1991. Consistent with any of their other excellent releases - ferocious hardcore in the best sense. CHAOS UK are pretty predictable - not bad, but certainly not measuring up to the classics that they used to pump out. (TM)
(Selfish Records, no address, JAPAN)

RECORD REVIEWS

DEEP SIX - "The High Speed Adventure" EP

A worthless piece of shit parody of GRATEFUL DEAD aficionados who go to barber college. In "Shave", DEEP SIX liken deadhead sluts to hairy farm animals and describes their genitalia in rather unflattering terms. In the two racist numbers, DEEP SIX show even less wit. This is third rate MENTORS bilge. Do not buy! (BR)
(Playpen Records, PO Box 13232, San Luis Obispo, CA 93406)

DEFIANCE - "Success Unattainable" EP

Sometimes you have to get back to basics. Raw and distinctive early eighties studded leather, bullet belts, and spiky hair; bringing relevant issues to the forefront with passion and anger. Purely political with ex-DEPRIVED and ex-RESIST members keeping the genre alive and kicking. (SB)
(Consensus Reality, 1951 W Burnside #1654, Portland, OR 97209)

DEKE DICKERSON - "T.J. Tuck & Roll/This Is Ecco-Fonic"

Two instros from Derek Dickerson (of UNTAMED YOUTH, the DAVE & DEKE COMBO and the legendary "Snack Super Hero" GO-NUTS). A-side is a ripper in the hallowed LINK WRAY tradition. The B-side is in a very pleasant country swing vein, but current MRR policy does not allow further discussion of such musics (although it does allow for the squonky exercises in "musicianship" with which I keep getting saddled. So a hearty recommendation for the A-side. (DD)
(Ecco-Fonic Records, PO Box 304, Hollywood, CA)

DEVIL DOGS - "L.B.M.F." EP

These seasoned barrockers are anything but laidback. Truth be told the DEVIL DOGS exhibit sheer intensity and drive rarely witnessed these days. Don't let the sideburns and slicked back hair fool you—these cats play fast punk with good guitar work all over and an attitude as big as the Empire State. Headache Records had great foresight to put out great oi and great retro Carl Perkins punk side by side. (BR)
(Headache Records PO Box 204, Midland Park, NJ 07432)

DOG POUND - "Junkyard" EP

A singy-punk outfit sounding, oh, a *smidge* like early MISFITS/early HUSKER DU. They sing *so* well, though, that their harmonies started to remind me of EXTREME in a couple parts. But my nitpickiness aside, this is a decent record. (PC)
(Black Pumpkin, PO Box 676, Totowa, NJ 07512)

DOGMATIZED - "Ipse Dixit" EP

Fierce Italian grind in the vein of EXTREME NOISE TERROR and their ilk. It's got the mandatory lightning fast noise capability, dual-vocaled trade off between a wild boar and a rabid chicken, and the ability to sound great on either speed. Apparently Slapaham doesn't have a patent on brutal sounds. (NN)
(SOA c/o Paolo Petralia, V. Le Beethoven 63, 00144 Rome, ITALY)

DOPPLEGANGER SQUID - "Hellbender" EP

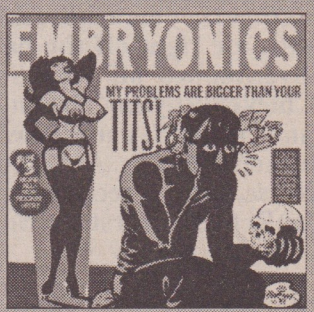
Oddball recorded-at-rehearsal type gruff weirdness whose reference points appear to be stuff like the first (and very strange) SCREAMING MEE MEE's single as well as obscuro Columbus wanks like VERTICLE SLIT. It's noisy, sludgy, with sandpaper vocals and has a very sloppy haphazardness to it, but not without a certain amount of song structure, too. Most "catchy" song and hence my fave is "Hellbender". (HD)
(809 E West Union, Morganton, NC 28655)

DRILL - "Easy Listening" EP

Australian noise rock. Sleepy nod off with the needle in your arm parts alternate with SWANS-like noisy riffs. The vocalist sounds like he's choking on someone else's vomit. (MM)
(Swiveldisc, PO Box 901, Glebe 2037, AUSTRALIA)

EL VEZ - "Cinco de Mayo/Blackbird de Mayo"

A promising hybrid: former members of the ZEROS backed up by Chip and Tony DIL(S). The A-side is cleanly recorded, almost self-consciously melodic pop-punk, and the flip's an okay dub. (SS)
(Sympathy For The Record Industry)



EMBRYONICS- "My Problems Are Bigger Than Your Tits" EP

German release with eye-popping color graphics and a very nonsensical sounding song title on the A side (did something get lost in translation?). Mostly so-so garage with Marshall stacks, 90's production and a very annoying German accented singer singing in English (and yes, the aforementioned song is as stupid as its title). Comes across as a third rate NOMADS, and ends with a very straight by-the-book rendition of "Sonic Reducer". (HD)
(Unique, PO Box 104834, 40039 Dusseldorf, GERMANY)

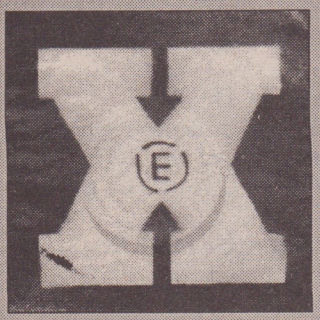
RECORD REVIEWS

ENEMY SOIL/WADGE - split EP

The best compliment I could give ENEMY SOIL is that they sound almost exactly like CAPITALIST CASUALTIES. Straight forward, powerful thrash played likety-split. Totally amazing! WADGE hail from Canada but they must have moved there from Japan. Raw, abrasive hardcore complete with wigged-out vocals trading off with hoarse crustiness. There's even a quick guitar solo. Mercilessly limited to 300. (NN)
(Enemy Soil, 157 N. Cottage Rd., Sterling, VA 20164-1331)

EVERSOR - "Friends" LP

Vocally and musically this is reminiscent of late 7 SECONDS and late BAD BRAINS. It's got some chunk to it with sing-along vocals. All lyrics were translated from Italian to English, with both on the inside sleeve. (KG)
(Blu Bus, Via Della Consolata 5, 11100 Aosta, ITALY)



EX-CATHEDRA - "Stick Together" EP

Pop-punk with some UK thangs that set it apart—particularly, that all the songs sound different. It's got some ska moments and plenty of choruses and backing vocals as well as one flailing thrash song. Great for all you eclectic fiends. This EP's got a green and white cloth cover so you can't miss it. (AI)
(Tartan Records, 8 Allison St, Govanhill, Glasgow, SCOTLAND)

FACE TO FACE/HORACE PINKER - split EP

Two songs each. The only one I can really get into is FACE TO FACE's "Not Enough". Y'know, they do what they do which is powerful pop punk with pretty decent production. Great for singles. There other song is a charming cover of "Blister In The Sun". It's cool, I guess. I just figure some songs shouldn't be covered. As for the other two songs... I've already got a SAMIAM and a SCREECHING WEASEL record... (LH)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

FESTERING RINYANYONS - "Flatlander Recluse" CD

This CD of 15 smokin' hardcore tunes is a pick of the month. Naked older guys who wear slogans like "Thumb Fuck the Pope" smeared on their thighs. No lyrics so titles like "Junkfood Pussy" and "Buttfuck Goats" just kind of makes you scratch your head and say "Hmmm?". Musically, this is one hot tamale. (LD)
(Bovine, PO Box 2134, Madison, WI 53701)

FEEDING THE FIRE/SPAWN - split EP

Two of Europe's straightedge powerhouses team up for a weighty slab of action. Eagerly anticipated by many on these shores, it certainly doesn't disappoint - melodic crunching power, heightened at times by bursts of speed. Being the speed freak that I am, I was more excited about the fast stuff as it seemed to pack a more serious punch. Another documentation of the thriving European scene. (TM)
(Crucial Response Records, Kaiserfeld 98, 46067 Oberhausen, GERMANY)

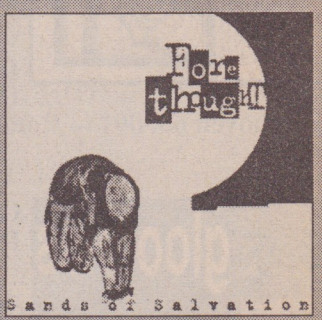
FIREWORKS - "Set The World On Fire" LP

I was not looking forward to reviewing this at all, since I described their first 45 as *utter crap*, and I went around telling everyone that I thought the new Crypt releases were similarly *full of bullshit*, but to my surprise I actually like this album ... it doesn't sound at all like the tons of SPENCER-esque art-rock that's passing itself off nowadays as thee Blues, and has more in common with that Japanese guy, the GUITAR WOLF (production on this thing is nearly as crappy), than anything or anyone bordering Elvis' crumbling estate. A really good punk rocknroll recording. (MJ)
(Crypt, PO Box 140528, Staten Island, NY 10314)

FISCHER - "With Our Future Before Us" EP

From the first groove this slab of meat cranks out anger. This shit is ring of out house. Imagine HELMET in a deadly car accident. They all survive, but the guitarist is now mentally handicapped. Case scenario, you'll have FISCHER. (SM)
(Low Brow, PO Box 5344, Sioux City, IA 51102)

FORETHOUGHT - "Sands Of Salvation" EP



Kinda melodic, with some metallic, chunky, raw guitars. The vocals get somewhat annoying at the end, but I think this record is still worth listening to for the music and cool lyrics. (FA)
(Ascension, 3711 Orpwood St., Pittsburgh, PA 15213)

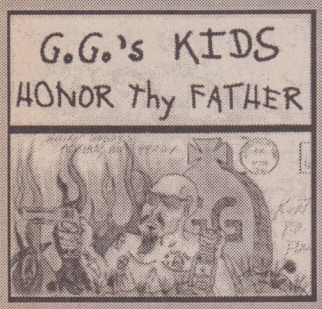
FOUR POINT STAR - "Stranger's Ways" EP

One of my favorite SF bands and their debut release does not disappoint. Very catchy, oddly structured melodies with strong rhythm and vocals. I've heard them being compared to East Coast noise-pop bands, but I'd have to disagree. They are more solid and slightly heavier pop than those comparisons would suggest. (CK)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

RECORD REVIEWS

THE FREEZE - "Crawling Blind" CD

Pepped up from "Misery Loves Company," Boston's enduring hardcore heroes are tinged with a real "rock" flair this go around, while Cliff Hanger's vocals somehow are more strained than their early material's disgusted and sneering malaise. There's strong mid-tempo to fast rock and punk here, but it somehow feels like it's progressed beyond what you'd think of as THE FREEZE. Luckily, there's a few good 'uns herein that make that an idea that'll grow on me. (KS)
(Lost and Found, IM Moore 8, 30167 Hannover, GERMANY)

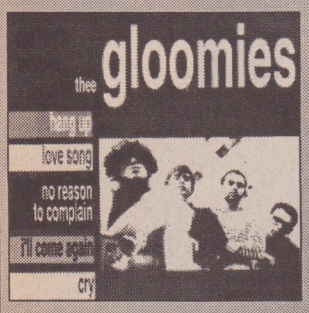


G.G.'s KIDS - "Honor Thy Father" EP

I guess this is the ultimate tribute record. Besides the title, you get some G.G. 'artwork' on the cover and a bunch of fans doing six G.G. cover songs on the inside. Actually, the music's done pretty well (a live recording), and if you close your eyes and take a big stinky shit, you might actually think you're at one of the Geeg's shows. (TY)
(Bitter Boy, PO Box 71, Plain City, OH 43064)

THE GEROGERIGEGEGE - "Yellow Trash Bazooka" EP

Total trash! This is complete noise terror. Sounds like a rat on acid listening to CAROLINER RAINBOW. After a big heaping pile of food poisoning. This is the crap all of you drool over. I'd rather listen to my tractor on high idle. (SM)
(SOA c/o Paolo Petralia, V. Le Beethoven 63, 00144 Rome, ITALY)



GLOOMIES - "Don't Try To Resound...." EP

French garage band with definitely the right attitude (snotty) and aesthetics. Total trash-mod-Prince Valiant haircut onslaught up there with Greg Agular's butt gyrations in "Riot On Sunset Strip". Six songs, mostly classic obscure covers (ie MALIBUS, LEGENDS, WAILERS) done in a very authento recorded-in-a-cave rawness. Also, a great original in "Love Story". No poseurs, these guys are the *real thing*, *okay*! (HD)
(Guess Who/Groovy Distribution, 3 Rue De L'horloge, 3500 Remes, FRANCE)

GHETTO SCHEIST/UNCLE JOE'S BIG OL' DRIVER - split EP

GHETTO SCHEIST are goofy—Mick Jagger sucking helium. No lyrics just undiscernible silly loud rock, saxophones included. U.J.B.O.D. sound like Roger Daltry belting it out while being backed by a poppy upbeat rock band. (MK)
(Scheming Intelligentsia, 3025 Plaza Blvd., National City, CA 91950)

GOVERNMENT ISSUE - "Make and Effort" EP

Reissue of an essential long out-of-print piece of hardcore history. Setting the scene for straight edge, this 1983 release is a slice of angst-teen awareness. Mosh, mosh, mosh, and take control of your life is the message set to wicked hardcore. (MH)
(Fountain of Youth, 5710 Darbin Rd, Bethesda, MD 20817)

GREEDY GUTS - "Atomic Punch" CD

This 3 piece delivers fast French punque rock with melodic English vocals. Mix equal parts of DICKIES and RAMONES, add a touch of TOY DOLLS and you get the picture. (MM)
(Vicious Circle, BP 14, 33023 Bordeaux Cedex, FRANCE)

THE GREEN - "Zipper" EP

Amateur-ish pop punk a la CRIMPSHRINE with a bit of J CHURCH thrown in. Has that under-produced sound and kinda monotone vocals singing pop melodies. Decent. (RL)
(Hair Hurt Records, PO Box 201, Redmond, WA 98073-0201)

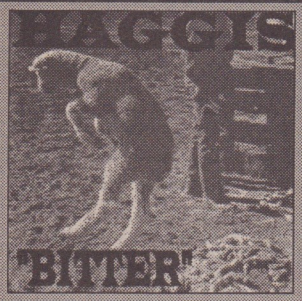
GREY SPIKES - "Sex and hate" CD

Straight ahead old school punk from LA along the lines of The SAINTS, RADIO BIRDMAN, DEAD BOYS and even ED GEIN'S CAR. Pretty solid and listenable though in my opinion unexceptional. There's a tendency to repeat the three chord, mid-tempo reverb drenched sound for much of the 18 tracks here. And while the songs are good, none are great, still the singer has a cool punky-twangy edge to this voice. (HD)
(Vital Gesture, 601 Gloria Hatsuho 7-6-5, Nishi-Shinjuku, Shinjuku-ku, Tokyo, JAPAN)

GUT/GLORIUM - split EP

GUT comes on strong with a stop start crunch guitar, screaming vocals. New age hard core. GLORIUM is a noodle fest, with back beats, weird fucking weird. (SM)
(Power Nap, 2418 1/2 W. Main, Houston, TX 77098)

RECORD REVIEWS



HAGGIS/LIFE AFTER JOHNNY - split EP

HAGGIS has that razor sharp, raw edge to it. I think that's partly due to the recording. It's a fast, simple song that sticks into your head like most songs with 3 chords do. LIFE AFTER JOHNNY is so garagey you can almost see the gardening tools hanging on the wall and the lawnmower collecting dust in the corner. It's like watching your best friend's band practice. Not-overproduced. For that, it's punk. (AI)
(Screwball Productions, PO Box 752, Boise, ID 83701-0752)

THEE HEADHUNTERS - "It's My Tribe/Here We Are Again"

A good 60s-meets-70s punk 45, tho the studio addition of organ on the A side doesn't do much for me. The flip rages, and comes closer to their live performance sound—an attack that's raw and discordant, kinda like if early BLACK FLAG did 60's garage punk, with a guitarist that is absolutely possessed. (TY)
(Dead Moon c/o Green Noise, 468 Willamette St, Eugene, OR 97401)

HINGE - "Meaning" EP

This EP contains four very tight serious hardcore numbers ranging in style from a slow-type SPITBOY to a faster DISCHARGE style. The vocalist either speaks or yells socially conscious tirades against religion and government. Call me old school, but I prefer the speedy and short song "Rhyme and Reason". Emo-types might go for the very dramatic "How the West Was Won" about the oppression of Native Americans. (JH)
(Vagary Records, PO Box 341811, Milwaukee, WI 53234)

HONEYWELL - LP

Great chaos here. I'm getting hints of SLEEPING BODY, MOHINDER and JOHN HENRY WEST. That means something like strained, screamed vocals, crazy drumming, creative guitar and bass combinations, with an ever-so-fine thread of melody acting as crazy glue. Why it's not on Gravity one may ponder... (KG)
(Mollycoddle, 7310 Marilyn Dr, Corona, CA 91719)

HORACE PINKER - "Power Tools" CD

This band is sufficient, well, actually, more than that, they are pretty good, emo hardcore is just not my thing. If you're into FUEL, then you'll probably dig this band. The production is clean and tight, with a cool record title, but there isn't anything outstandingly catchy or noticeable. (SB)
(Earwax Records, 11586 Blix St., N. Hollywood, CA 91602)

HOODS/SMUGGLERS - split 45

Spanish import. Not worth parting with yer cash. The only thing decent here is the one minute nine second SMUGGLERS tune (which is far from one of their best), the rest is shit. THE HOODS cut is very disappointing. The cover drawings are fucking dreadful. Was this release a labor of love? I think not. This is another fine example of bands giving their throwaway tracks to the foreigners 'cause they will put out any old shit you send 'em. Keep up the good work everybody, flood the market with useless horseshit. (SW)
(La For Monsters Records c/o M. Stax, 405 W Washington #237, San Diego, CA 92103)

HUGGY BEAR - "Main Squeeze" EP

Three great tracks here. I wonder if touring the States had some crazy impact on their music? This record almost sounds like it could have been from San Diego. Crazy new guitar noises with their usual FALL-like rantings. More great packaging as well. Great. (LH)
(Rugger Bugger, PO Box 357, London, SE19 1AD, UK)

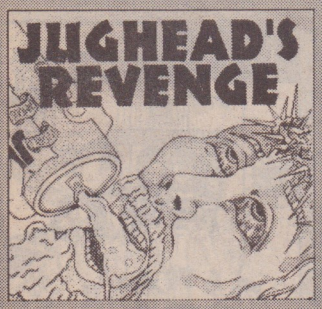
J CHURCH - "Kittums In A Coma" EP

San Francisco's pet punk popsters outdo themselves. They first set out to charm the pants off you with the cutest cover--a nice neon array of graphics behind a black pretty kitty, who is more than a little off kilter. Then to entitle it "Kittums in a Coma". Sigh. Actually, they do a cover of THE SMITH's "Girlfriend in a Coma" that is better than the original ever thought about being. My favorite, however, is "Creep" (a RADIOHEAD cover), which is beautiful; a perfect song—sad, melodic, painful, thoughtful, and catchy. A treat I wasn't expecting!! (SB)
(Word of Mouth, PO Box 25656, Los Angeles, CA 90025)

JUDGEMENT DAY NYC - "Mind Over Matter Of Fact" EP

Any band that tacks NYC onto its name doesn't really offer any surprises. The standard pit-starting repertoire laced with heavy guitars and a bit more melody than usual. The vocals here aren't quite strong enough and put too much emphasis on making a rhyme. While they give the band a certain measure of distinction they don't do much for the listener. (NN)
(Inner Rage c/o Jean-Marc Dablin, 5, Rue A Fleming, 95460 Ezanville, FRANCE)

RECORD REVIEWS



JUGHEAD'S REVENGE/ LAG WAGON - split EP

JUGHEAD'S REVENGE do a straight forward pointless cover of POISON IDEA's "Just To Get Away", that may work in a live repertoire, but is flagging and weak when weighed against the original. LAG WAGON do a *really* lame cover of Van Morrison's "Brown Eyed Girl" (the same version also appears on their LP)—NOFX-blueprinted slick party core that's as faceless and unmemorable as all the "party" bands before them (Anyone remember A.O.D.? J.F.A.?) Limited to 1,000, and a pure example of the 1990's vinyl glut. (KS)
(Hard Records, PO Box 661131, Los Angeles, CA 90066)

K.G.S. - "Delirium" EP

Wow, a happy day to discover another great band. Melodic, fast rocking hardcore that hits a slower, almost improv groove at times... enough to add something to the songs without falling into artiness or getting boring. No lyrics or info on how to get it though, that omnipresent record collecting dilemma. (TM)
(Less Than TV Records, no address, JAPAN)

KEPONE - "295" EP

Sounds much like a lot of bands I've been listening to lately to get me out of my moods. Short songs, fast-paced and they sound better when you turn them up very loud. A three-piece to boot. What more can I say? (CK)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

KEROSENE 454 - "Intro/Down There"

Emo rockish mid tempo hardcore with a strong FUGAZI influence. I think this record is pretty good, but I think I'd like it a lot more if there weren't so many bands that sound like this nowadays. (FA)
(Strict Records, 717 S. Mill Ave #8, Tempe, AZ 85281)

KILL CITY BABIES/VELOCIPED - split EP

Noisy, vaguely arty junk. There are indications of a sense of humor, but I couldn't quite get the joke, if such there is. Nice production, though. (DD)
(Donut Fiend Records, 1030 Jessie Ave, Kent, OH 44240))

KLASSE KRIMINALE - "History of Pt. 1" CD

Totally great melodic Oi chant-punk from Italy. This is a collection of their out put from 1985-93 highlighting their brushes with ska as well as the best of the catchy Oi material. (MH)
(Knocked Out)

LUNACHICKS - "Sushi Ala Mode" CD/EP

More of that hard rockin' l'chicks sound with 6 songs (including a BOSTON cover) all recorded in Japan on this Japanese only release. Solid melodic grind with attitude and sass. The missing link between the RUNAWAYS and SEVEN YEAR BITCH? (HD)
(Bentsen label, 1-39-7 Sangenjaya Setagaga-Ku, Toyko, JAPAN)

MVD/PINK FLAMINGOS - split EP

A collaboration of two of the best up-and-coming hardcore bands and what a release! Thrash, thrash, and more thrash takes up side A while a heavy dose of of thrash fills the grooves on the flip. There's crazed vocals and hyperspeed hardcore on both sides of the fence. An excellent release that demands immediate attention from all you noise freaks and foreign HC fanatics. (NN)
(Farewell c/o Micha Meyer, Uhlandplatz 9, 46 047 Oberhausen, GERMANY)

MAGNITUDE 3 - "What A Way To Die" EP

Give it up!!! Yet another lo-fi garage band with no balls at all. This time from Japan. You can get away with fucked up recordings if you got good strong songs but these songs here are so fucking weak! The PLEASURE SEEKERS cover has been done by others with much more style, so why bother?! This 45 is a prime example that TEENGENERATE still rule Japan!!! (SW)
(Giant Claw, GPO PO Box 542d, Melbourne, 3001, Victoria, AUSTRALIA)

MAGNITUDE 3 - "What A Way To Die" EP

Lo-fi garage madness but done with verve enough to cut through the noise fog. Catchy tunes, more raw than pop, totally make you want to dance around the room and play air guitar. Definitely puts wimpy shit like SHONEN KNIFE in its place. (TY)
(Giant Claw, GPO PO Box 542d, Melbourne, 3001, Victoria, AUSTRALIA)

MILKMINE - "Braille" CD

Distorto vocals, heavy on the MELVINS influence. Slow as a mule going up a winding mountain plain, simple, bombastic attacks. Screaming vocals from a closet. A dash of the LIZARD, a dash of the MELVINS, but this stew lacks the talent and humor. (SM)
(Choke, 1376 W. Grand, Chicago, IL 60622)

RECORD REVIEWS

MOBILE MOB FREAKSHOW - "Specimen Sex Fiend" EP

"Sweden's most promising horrorband?" Sure, why not? I'm not up on the horror/gothic stuff but this sounds more like Sweden's answer to SISTERS OF MERCY. I doubt I'd be able to tell the difference. Fairly enjoyable. (NN)
(Primitive Art, Stalgatan 40, S-30251 Halmsted, SWEDEN)

MOHINDER/NITWITS - split EP

Reigning Bay Area champs of the no bullshit short set, MOHINDER are undoubtedly one of the best local things going—louder, faster, shorter. First showing for San Jose's NITWITS, who turn in an impressive triad of snotty, fast punk—best record of this month. (TM)
(Unleaded/Stinky Feet, PO Box 1333, Cupertino, CA 95015)

THE MONARCHS - "...Play For You" EP

Three tunes here with heavy doses of twang, fuzz, melody and tremolo/vibrato... It's garage of the highest nostalgic order not only capturing the song structure, but also the lo-fi recording. You could stick this on a "Girls In The Garage" comp and no one would be the wiser... (LH)
(Bulb, PO Box 8221, Ann Arbor, MI 48107-8221)

MOUNT McKINLEYS - "Going to Pieces" EP

One side is just yer basic serf instrumentals. The other side is a bouncy garage rocker with one of those singers that pronounces "door" like "dough". I wanted to hate this but it's just too darn catchy. Check it out. (PC)
(Mummified Sounds, PO Box 10785, Pittsburgh, PA 15203)

MUKILTEO FAIRIES - "Closet Check" EP

Butt kicking Oly hardcore from punk's klutziest queer kids. This is without a doubt (at least in my mind) the best thing this label's released so far. It's fast, it's angry, it's intelligent, and they're cute as the dickens to see live. "Well they sure are into they're privacy/but don't give a fuck about mine/so now I have to spend nights/rolling in heteroslime." Homo fucking' core. (LD)
($3 ppd: Outpunk, PO Box 170501, San Francisco, CA 94117)

MONO MEN - "Lost in Europe" EP

A live single of growly bar-room rock'n'roll, highlighted by a loose, gritty cover of "Boss Hoss." Decent outing. (SS)
(Lucky Records)

N.F.A. - "Playing Hell With Your Faith" EP

The three initial syndrome is definitely on the rise again, but is still 2nd compared to the "The____s" type band names. NFA, like their 3 initial name, is pretty generic, and as unmemorable as the music they play. Besides the annoying "NIRVANA-esque" (and no I don't own or like NIRVANA) vox, the semi-thrash type music is punctuated with annoying metal bits that round (flatten?) out a pretty boring disc. Tim, how did you pick this one for me? (EY)
(NIM, 115 Liberty Cres, Moncton, NB, EIA 6K6, CANADA)

NITWITS "Catalyst" EP

Hold on to your fuckin' hat cuz the NITWITS have harnessed a pop punk hurricane! Picture the RAMONES and STIFF LITTLE FINGERS singing the high parts at 78rpm. This record is excellent. The NITWITS are on a roll: two great records this month! Jesse's fast shrill singing is astounding—it must be heard to be believed! The lyrics are intriguing. In "Catalyst," the NITWITS sing "Robbed of my time, yea,I was robbed blind, Preacher man prettied the picture of a labor man, but now I know he lied..." Go find this fun record. (BR)
(Monitor Records, PO Box B, Empire, CA 95319)

NUKEY PIKES - "No Point" CD

If you are into rocking music with lots of bass, guitar, drum solos, and some punkish vocals you should definitely get this. Not really my thing, but I guess a lot of people like this kind of stuff. (FA)
(Catfish, 5-11-15 West 306, Minami-Aoyama, Minato-Ku, Tokyo 107, JAPAN)

RECORD REVIEWS

OSTIKADA - "Egai Ez Dakit/ No Quiero Verte"

A so-so single from a Spanish band that shows small glimmerings of talent but never quite breaks through. OSTIKADA plays that generic mid-tempo pop-punk type stuff that definitely leans more towards the pop side (at least on side 2) with occasional breaks into more punkier tempos every so often. My main problem besides the general lack of catchy song writing is the vocalist's off-timed and clunky delivery of his lyrics (especially in the first tune, "Egai Ez Dakit") which totally detracts from the songs. These two songs are allegedly extra tunes from an upcoming LP....I won't hold my breath. (EY)
(Basati Diskat, Apdo De Correos 1686, 20080 Donostia, SPAIN)

OUT COLD - LP

Raging old-style hardcore punk—unrelenting, powerful and angry, along the lines of FILTH. The LP is "dedicated to the memory of G.G. Allin," with song titles like "Web Of Lies," "Brainwashed," and "AIDS, Toxic Shick, PMS & More." Unfortunately, there is no lyric sheet (it says to send $1 for one, which makes me think they're either big cheapskates or have something to hide. (TY)
(Lowell Records, 15 Paige St, Lowell, MA 01850)

OUT OF REACH - "Problems with Democracy" EP

Extreme mosh, East Coast style. Heavy moshy guitars, moshy leads, moshy vocals. Lyrics about looking for a way to a better future. (KG)
(Ascension Hardcore, 3711 Orpwood St, Pittsburgh, PA 15213)

OX - "120" EP

Fluctuates between sounding like a Skin Graft band and mid-80's hardcore. Has some potential, but I have a feeling that they are better live. (CK)
(Chumpire, 2337 PA Route 309, Orefield, PA 18069)

P.E.N. - "Buy Now" EP

Straight-forward acronym-core from Illinois, these six songs could easily have slid off the "Nardcore" comp or any other mid-80s sampler, with a shouter reminiscent of Renee from BGK. Mid-tempo hardcore punk tagged with musical competence, this is frustrated, angry, and slapped in a cut-and-paste sleeve culled from newspaper ads. Traditional in a sense, but raising definitely raising a ruckus, would be probably fun to go see with a bunch of pals! (KS)
($3.00 ppd: CS Productions, PO Box 29558, Chicago, IL 60629)

PAGANS - "Everybody Hates You" CD

This is the shit. 30 truly classic tracks of raw punk rock recorded in Cleveland circa 77-79. This is as good as it gets. Songs like "What Is This Shit Called Love ? ", "Dead End America", & "Her Name Was Jane" are blistering examples of midwestern Über Angst and are as compelling and vital as anything the AVENGERS ever released. (MM)
(Crypt Records, PO Box 140528, Staten Island, NY 10314-0528)

PET UFO - "Pigasus" CD

A band out of Ohio with very strong female vocals that seem to carry most of the songs and the production even supports that theory by burying the music. There are a couple of catchy numbers and pop influenced riffs. "33% More" being my personal favorite. I could and have played it over and over. Actually reminds me a lot of the GITS. (CK)
(Burnt Sienna Records, 207 Powhatan, Columbus, OH 43204)

PLAINFIELD - "Lot 120 Ave. A/Otis Spunkmeyer"

It should be every reviewers worst nightmare to have to review a PLAINFIELD 7", for fear that a pair of beat up cockroach killers will come whizzing towards one's front teeth a lá Smelly. I remember hearing a few years ago about all the milk in Michigan being laced with Strontium 90, this might explain a few things...Crazed inbred rock.(LD)
(1800 Market St Box 28, San Francisco, CA 94102)

POISON IDEA - "War All the Time" CD

Re-issue of their 1987 LP on Alchemy. While this isn't one of my personal favorite full length releases from these Portland stalwart, this still manages to kick serious butt on most things coming out today. Great to see T/K making a lot of their rarer stuff available again - a band whose importance will increase the longer they're gone... (TM)
(T/K Records, PO Box 42423, Portland, OR 97242)

PREHENSILE MONKEYTAILED SKINK - "I'm A Gorilla" EP

If you can wad through some god-awful noise shit, this is pretty cool at points. Obnoxious, screechy, and unnecessarily artsy at points this simply reeks of FLIPPER-dom. (LD)
(Blackjack Records, 663 10th St. Oakland, CA 94607)

RECORD REVIEWS

PRIMITIVE TRIBES - "Some Bouncy Anthems From..." EP

Bouncy. Yes, Booming. CONFLICT with a simpler beat and heavier bass. Vocals come across perfectly clear with a gruff-English sounding accent. Although this formula may not sound particularly exciting, don't forget why CONFLICT were so popular - they were a great band that continue to influence many people, so a comparison is flattering. Lyrics deal with similar issues, with a focus on not wasting oneself of life's daily trappings. I quite enjoyed this, especially the continuous deep bass. (SB)
(PO Box 785, Flagstaff, AZ 86002)

PURPLE KNIGHT - "Night of Black Waters" EP

Progressive shit from somebody's garage. Fans of pseudo-Beat poetry scenes from crappy movies might enjoy "The Battle" (although it can't compare with the great pseudo-Beat poetry of the great "Bucket of Blood"). Sorry, but Rush is not spoken here if it is shittily-recorded. (DD)
(NIM Records, 115 Liberty Cres, Moncton, NB, E1A 6K6, CANADA)

PUTRID FEVER - "Do You Remember?" LP

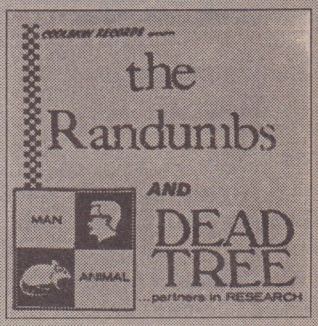
This band could have been in L.A. or New York when they were playing in the mid-80's. But they were in Italy, pounding out musical, fast and serious punk-hardcore tunes in English. These rippin' lo-fi recordings are fantastic and really diverse. The first side songs are taken from a demo tape and the second's are from compilations and a 7-inch. The great live guitar sound, backup vocals, and musical changes make this PUTRID FEVER LP a must-own punk classic. (JH)
(Flowers of Grain Records, PO Box 22, 50051 Castelfiorentino (FI), ITALY)

QUINCY PUNX - "We're Not Punks... But We Play Them On TV" LP

They should have avoided that album title at all costs. The QUINCY PUNX play by-the-numbers hardcore with a gruff singer and tinny production. A full LP of this stuff is definitely not required. The main distinguishing feature are the lyrics, which are mostly half-baked stabs at offending the PC mentality, but just left me scratching my head in disbelief. In one brief moment of inspiration they cover the band PAIN (from the punk episode of CHiPS), but it comes way too late on the record to do any good. (JR)
(Recess Records, PO Box 1112, Torrance, CA 90505)

RANDOM VICTIM - "Don't You Think" EP

Pretty straightforward punk rock that sounds fairly modern but also sounds like it could've been made in the mid-80's—like later TOXIC REASONS or early GREY MATTER. Everything's good and loud in the production end. The more I listen the more I like it, but I'm not sure if they're singing about anything in particular. Powerful. Good. (PC)
(Black Plastic, PO Box 480832, Denver, CO 80248)



RANDUMBS/DEAD TREE - split EP

THE RANDUMBS play seriously catchy, raw, punk rock with cool, "just rough enough" vocals. DEAD TREE is a little slower paced and more "artsy", if ya know what I'm saying. Kind of an odd pair to put out a split EP? (KK)
(Coolskin Records, 1495 Wright St, Santa Rosa, CA 95404)

RUDIMENTARY PENI - "Death Church" CD

OK, let's look at the original version for a minute-classic, powerful anarcho core that still kicks ass to this day wrapped in an impressive fold out cover packed with intricate artwork. Now lose ninety per cent of the art and shrink the lyrics down to microscopic size and you're left with the CD package. Yeah, it's digital...big, hairy deal! (NN)
(Outer Himalayan Records, PO Box 59, London N22 1AR, UK)

RUNT - "Brick" EP

Garage, muddled, experimental sorta stuff with mumbled lyrics. I think there's some sorta melody going on there, but I can't quite grab onto it. It gets the big "O" for originality for the hand painted, glued, written and crayoned cover. Chaos at its most artistic. (AI)
(Sarah Tomlinson Records, Simon's Rock College, 84 Alford Rd #6T, Barrington, MA 01230)

SCHLONG - "Punk Side Story" LP

A novel concept executed with brilliance; the score of "West Side Story" done with the SCHLONG touch. While they've shown the ability to write catchy songs in the past, their hot-dogging musicianship has sometimes worked against the material. Here, everything works perfectly; there's a perfect amount of (intentional) butchery of the material, and as the joke gets more obsessive, it just gets funnier. (DD)
(Hopeless Records, 15910 Ventura Blvd 11th fl, Encino, CA 91436-2804)

RECORD REVIEWS

SCREECHING WEASEL/ BORN AGAINST - split EP

Here's a new one, each band does the others songs. So we've got two pop social statements, a hardcore love song and a dirgy hate anthem. They managed to squeeze two songs on each side at 45rpm and each band does a song with fuck in the title. (CK)

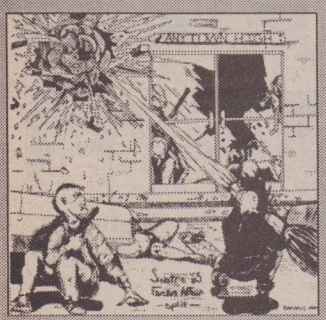
(Lookout Records)

SHADES APART - CD

Eighteen songs packed onto this puppy. While I haven't really been able to get into their more recent stuff, I've always dug their debut on Wishing Well (which makes up the first 12 songs on the package). Back in the pre-emo days of the post-straight edge generation. Does that make any sense? It's rockin', upbeat, virtually pop power punk. (LH)
(Ultraviolet Records, PO Box 5082, North Branch, NJ 08876)

SICK OF IT ALL - "Live In A World Full Of Hate" CD

I honestly don't know why SICK OF IT ALL full-lengths always end up boring me. I mean, I liked most of the songs here and was pleasantly surprised to see they still play stuff from their first EP, the MINOR THREAT cover threw me for a loop, and the stage banter cracked me up (although I don't think it's supposed to). It's just too much of the same stuff. I'm sure most of you folks who want head-kicking, chin-checking, groin-kneeing HC will go out and buy it anyway. (NN)
(Lost & Found, IM Moore 8, 30167 Hannover, GERMANY)



SINATRA '65/FARKUS AFFAIR - split EP

FARKUS AFFAIR is multi-tempo angst-ridden post punk while SINATRA 65 is more up tempo. (MH)
(60 Denton Ave., East Rockaway, NY 11518)

SINCOLA - "Bitch" EP

Heavy hitting, female vocals, mid-paced, lots of bass. Great 3 color fold-out cover. Sounds a lot like a cleaner version of MEDICINE. (MH)
(2116 Guadalupe #210, Austin, TX 78705)

SINKHOLE - "Donkey" EP

If you like ALL you will like this. The A side is a really good original, and the flip is a cover of "I Think I'm In Love" by EDDIE MONEY. I like the original, but this speeded up version holds its own. (MC)
(Ringing Ear, 9 Maplecrest, Newmarket, NH 03857)

SIR BALD DIDDLEY AND HIS RIGHT HONOURABLE BIG WIGS - "Surfin' With..." LP

This album has everything going for it (too much, in fact; I could actually do without another version of "Miserlou"). Great surf as well as pre-surf style rock 'n' roll instrumentals (and vocals) with a great sense of humor. Probably England's best kept secret, and now is your chance to get in on the ground floor (since their two previous EPs are almost impossible to find). (DD)
(Alopecia Records, 35 Mill Lane, Benson, Oxon, OX10 6SA, UK)

SIT N' SPIN - "Invisible Man/ Lupine Valentine"

This is quite good fer a change from the shit I usually have to review. Very clean sounding and crisp. Side one is a right catchy pop song called "Invisible Man" which is actually pretty borderline New Wave. It's tightly played and there's even a bit of early '60's influence in the music, and the female vocals are top notch. However, side two is dull and like drags out real long and boring. Over all, this is worth the cash fer the A side alone. (SW)
(Worrybird Disk, PO Box 95485, Atlanta, GA 30347)

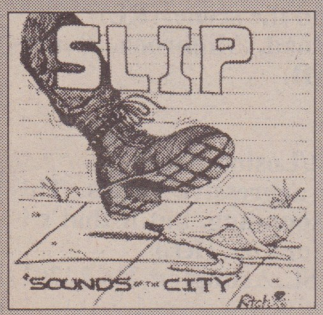
SLAPSHOT - "Live at SO36" LP

A live LP recorded in Germany? Nothing surprising there, but this is one of the better live records I've heard in a while. Great sound quality is the high point of this release and it brings out the live power of that monstrous outfit Boston SxE outfit SLAPSHOT. A good song selection represents all of SLAPSHOTS's musical styles that range from Oi-inspired sing-a-longs to thrashy metal tinged hardcore with sometimes wanky guitar solos. Represented here are a lot of classics like "Back On The Map" and "No Friend Of Mine," intermixed with a lot of new tunes so it's good for the most rabid of fans as well as people new to their game. Sounded like a great show, wish I was there. (EY)
(We Bite, PO Box 10172, Chicago, IL 60610-0172)

RECORD REVIEWS

SLINKY - "Overloaded" EP

A note in the record from Shane told me not to listen to this in a bad mood. (Knows me too well, methinks.) I did anyway. I liked it anyway. Gutsy and loud, and melodic when necessary. A song about surgery that rivals JAWBREAKER's "Outpatient", youthful energy that rivals last month's great GROUND ROUND EP, and lyrics (included, thank you) that rival most all of the dreck that comes out these days. Killa. (PC)
(Spinout 360, 1015 Nokomis St., Clearwater, FL 34615-1835)

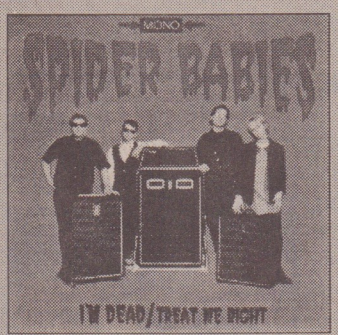


SLIP - "Sounds Of The City" EP

Creative punk from San Jose. Take kool ROLLINS sounding vocals and punk rough stuff in "Subjugation" and mosh mosh mosh it together with the almost gothic, melodic "Rain" and you got SLIP. The song "Happy" doesn't live up to its name, though. The guitar really stands out here like it's got a mind of its own. I dug on its style. Actually, I dug on the whole band too. (AI)
(Lithuanian Snake Dance Records, PO Box 10121, San Jose, CA 95157)

SOUR - "Far From You/Group Therapy"

Two pop-punk cuts on this debut single. They are both pretty good. You might want to check this out if you're into SUPERCHUNK. (MM)
(285 Oxford Pl. #10, Atlanta, GA 30307)



SPIDER BABIES - "I'm Dead/Treat Me Right"

The *nth* band to champion the name SPIDER BABIES, yet this here outfit is surely the best. Of the two tracks included here, I must confess I have a preference for the B-side, which highlights the stunning original lyrics, "Woman - don't make me mad/Woman - Don't make me sad." Genius! And their live show? My eyes were glued to the stage, not only because they look sharp, but because few bands are this dedicated to the Vox organ sounds of raw 60's punk. (MJ)
(Haunted House Music/Tombstone Records, PO Box 1463, Clackamas, OR 97015)

SPOILED BRATS/BUTTAFUOCO - split 2xEP

I sometimes hear people say "Why aren't there any bands who can write catchy, memorable songs like X-RAY SPEX, AVENGERS or SEX PISTOLS anymore?" Well, that's why I put this record out, cuz there are some. THE SPOILED BRATS seem to have that knack of making immediately hook-laden tunes with all the right dynamics. Take "Lap It Up," which incorporates a "Fortune Teller" riff, drops in a little "Jumpin' Jack Flash" and then filters it through a female Johnny Rotten crunch delivery. "Shoot The Groupie" whips a DEL SHANNON riff through a perfect REZILLOS-like tune. If S.B. are the equivalent of early AVENGERS, then BUTTAFUOCO are the latter day evolution with a bit more of a hardcore influence. Again, well developed songs and definitely part of the punk rock family tree. Both bands have raging female shouters and pack a wallop. (TY)
(MRR Records, try Blacklist for mailorder)

SPOKE - "All We Need Of Hell" CD

Wall of sound guitar masking echoey vocals reminiscent of some of the later HUSKER DU recordings. Periodically the energy level slows down for some tame guitar noodling and then resumes a DINOSAUR JR. east-coast indie feel. (MH)
(Allied, PO Box 460683, San Francisco, CA 94146)

STRETFORD/SINCOLA - split flexi

STRETFORD sounds like THE TELEVISION PERSONALITIES or any other band influenced by them. SINCOLA sounds like an ethereal UK band with the DIVINYLS gal singing. When did people from Austin, Texas start getting British accents? Bummer. (RL)
(Rise Records, no address)

STRYCHNINE AND THE RAT TRAPS - "Nursery Rhyme/Hands of Time"

Sort of catchy punk with a dose of HC and metal-ish guitar. I'm tempted to say it reminds me of D.O.A. and THE STRETCHMARKS, but I won't. Philadelphia's first punk band? Kidding, come on, I'm kidding. (KK)
(Black Hole Records, 12 W. Willow Grove Ave, Philadelphia, PA 19118)

RECORD REVIEWS

STUNTMEN - "Take A Ride/Still"

Melodic hardcore that didn't do a thing for me. Neither catchy nor rockin' enuff for me. Reminds me of PENNYWISE. (RL)
(Black Hole Records, 12 W. Willow Grove Ave., Box 130, Philadelphia, PA 19118)

SUNSHINE SUPER SCUM - "Thrown Into/Small Hours"

The onslaught of Japanese bands continues. Like it or not it's jammed down your throat. One hell of a noise rock epic, with lots of vocals. Great production, muscles flex, voices screech, feed back tears from every break. Not the wet blanket most records turn out to be. (SM)
(Vinyl Japan, Seiwa Bldg 2F, 4-9—C Home Nishi-Shinjuko, Shinjuko, Tokyo, JAPAN)

THE SUSPECTS - "Uncle Sam" EP

I initially hated this, but after a few listens I've altered that opinion to, *Not that bad*. At least one other song aside from the title track is anthemic along the lines of "Mr. Suit," (but not nearly as smart lyrically if you ask me) while the rest I can only come to terms with by relegating it to that garbage-dump of Doc Martins & goatees called *progressive rock*. I will never listen to this again. (MJ)
($3.00 ppd: Torque Records, 3510 N. 8th St, Arlington, VA 22201)

THE SUSPECTS - "Uncle Sam" EP

While one song teeters dangerously closely to an emo-tinged rock (hey, they are from the DC area!), but the other three cuts land squarely in classic punk territory. There's an oi-punk influence at times, but otherwise there's just plain ol' catchy punk rock that makes me happy to still be seeking this kind of music out. Halps ya through the day, putting a jaunt in your step and a tune in your brain. Cool (TY)
($3.00 ppd: Torque Records, 3510 N. 8th St, Arlington, VA 22201)

TASOERO - "Varjojen Talo" EP

Solid mid-tempo melodic punk, energized by crisp guitarwork and textured arrangements. The lead vocals mostly slump in the low register, but the music really picks up when he sings with more snarl and rasp. A suggestion for future recordings. (SS)
(Jari Nordgren, Lanninperantie 34, 31400 Somero, FINLAND)

THE THANES - "Dozen Thoughts Buzzing/Antenna Surprise"

The THANES specialize in '65 vintage psych-punk softened by a touch of Mersey. The A-side will have your feet tappin', the flip might get you humming, but the whole production is just short of being really memorable. (SS)
(29 Sloan St., Leith, Edinburgh EH6 8PN, SCOTLAND)

THIRD LEG - "So Sick Of It" EP

Sounds like way ragin' punk that exudes anger and energy galore. They definitely have a foot in the old school song structure. Great cover of the BIG BOYS' "No Love" with Randy "Biscuit" Turner singing. I wish there was a lyric sheet. (KG)
(Scratch Records, PO Box 800867, Dallas, TX 75380-0867)

THIRST! - "Friend" EP

The guitarist in this band died and this is a benefit record for his children. So now under extreme pressure and guilt I'll attempt to review this. This was actually pretty good chunky jangly pop punk (whew!) a la SINK or SNUFF. This was put out by the Suspect Device zine guys, so you know the sound and the scene. (RL)
(SD Records, 24 Windrush Road, Millbrook, Southhampton, S016 9DD, ENGLAND)

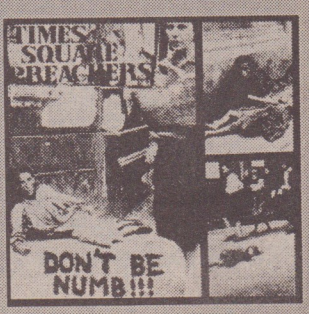
THOUSAND-LEGGER - "Vest/Losing Face"

Emo-ish punk rock with aggressive vocals. This didn't excite me. Too generic sounding, but if that's is your cup o' tea this may be be for you. (RL)
(Miasma Records, 4609 N. 20th St., Arlington, VA 22207)

TIMEBOMB - "Fury" EP

Every month I get to review at least one heavy hardcore band from Italy. Six songs that remind me of BREAKDOWN, SHEER TERROR, and the like. While it's not bad in an obvious way, I think that the generic, simplistic guitars could use some work, I like the raw, low grinding vocals that sound like they mean what they say. The lyrics are political with good messages, but I think they should try to approach those topics (racism, homophobia, war, drug abuse, etc.) in a different, way, trying to bring something new. (FA)
(SOA c/o Paolo Petralia, V. Le Beethoven 63, 00144 Rome, ITALY)

TIMES SQUARE PREACHERS - "Don't Be Numb" EP



The second EP by Sweden's TIMES SQUARE PREACHERS is chock full of blistering, brain curdling hardcore. This is on the band's own Jailer Records. The music fairly boils with excitement. High fast vocals steam into your cerebellum at breakneck speeds. Mile-a-minute guitar, bass and drums compliment the onslaught. Poignant lyrics accompany the songs... "White European male- useless macho shit" Very good record! (BR)
($4 ppd: J, Jutila, P.B. Vag 14, 75649 Uppsala, SWEDEN)

RECORD REVIEWS

WITCH DOCTORS - "Goin' To A Graveyard" EP

One of the better garage groups I've heard lately (as opposed to one of those ridiculous outfits that claim to have taken raw 60's punk into the 90's) and while I left their live show early a few months ago, I am downright impressed by this here phonographic recording, which includes a great take on the HALLMARKS' classic, "I Know Why." I'm sure many a person would go as far to say that this is "Great!" (MJ)
(Screaming Apple Records, Dustemichstr. 14, 50939 Koln, GERMANY)

WOODENHORSE - "Red Cloud" EP

With this EP, WOODENHORSE from Florida have defined their sound and settled into a groove that has a funk rock edge similar SEVEN LEAGUE BOOTS and RAIN LIKE THE SOUND OF TRAINS. The vocals seem a little thick with reverb but the overall production quality works with the style of music. The drums and grounding base line hold the songs together in the same way that a lot of southern rock punk bands seem to play. There is even some SOULSIDE lyrics used on the B side, cool. (MK)
(Influx 800 Records, PO Box 386, Pensacola, FL 32592)

V/A - "Albuquerque Shitcore Vol.1" EP

A fantastic compilation of mostly murderously slow grindcore-type instrumentalism (yes, 33 is the correct speed)...and ah, what beautiful transparent yellow vinyl. My fave: FELTCH, whose strange insanity reminds me somehow of the awesome but long extinct band KILSLUG. (JH)
(Dogshit Recurdz, PO Box 40129, Albuquerque, NM 87196)

V/A - "Glengarry Calling" EP

THE STAND GT, CRASH 13, and THE CRETINS play mid-tempo, boy-singer power-pop. Those who like that genre should like this record a lot. Totally Lujan. (PC)
(En Guard, 1671 St-Hubert, Montreal, PQ, H2L 3Z1, CANADA)

V/A - "Johnny Hanson Presents... Punk Rock" CD

Super heroes devoted to ice hockey. I probably wouldn't find this so humorous, but I grew up on the ice of the Great Lakes of Michigan. Straight forward punk rock songs about hockey. S.N.F.U., D.O.A., HANSEN BROTHERS, and many others. A JOEY SHITHEAD version of "Pencil Neck Geek." The concept is there, this punk is for you. (SM)
(Wrong, PO Box 3243, Vancouver BC, V6B 3Y4, CANADA)

V/A - "King Kong #5" EP

This compilation is part of a continuing series and showcases three Swedish bands. MARY BEATS JANE provides a mildly psychedelic guitar led version of BLACK FLAGS "Drinkin' and Drivin." THE SUN covers MINOR THREAT's "I Don't Wanna Hear It" in a fashion quite similar to the original. Do you need renditions of these songs so close to the factory models? No. Furthermore, the other side of this record contains a PINK FLOYD cover; this is completely unacceptable. (BR)
(King Kong, Glasmalarvage n 3, 12132 Enskede, SWEDEN)

V/A - "Little Debbie Vs. The Skinpops" EP

Split record with two Athens, Georgia bands that operate in a similar white trash fratpunk goofball thing either with pop or country overtones. LITTLE DEBBIE is more of a fastish hooky thing with more pop leanings while the SKINPOPS comes across as some mutant spawn of the PAJAMA SLAVE DANCERS and KILLDOZER, ie very noisy and irreverent with some hick tendencies. (HD)
(Weedeater Music, PO Box 5013, Athens, GA 30604)

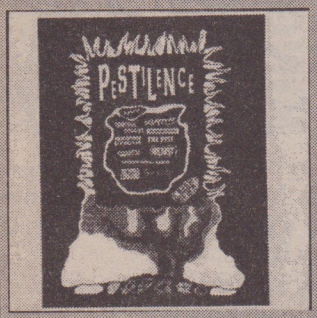
V/A - "Mie City Hard Core" EP

There seems to be no limit to the number of Japanese cities jam-packed with brilliant HC ensembles. SELF scores extra points for introducing themselves with a great sample before launching full-throttle into high energy punk action. ZIG ZAG and BLOOD FEAST follow suit with trademark Japanese craziness and choruses you can chant along with. CARNAGE wrap it up with a crusty call for disarmament. Collect the whole series or trade with your friends. (NN)
(MCR Company, 157 Kamiagu, Maizuru, Kyoto, 624 JAPAN)

RECORD REVIEWS

V/A - "Nothing New" EP

Sampler of some of the best stuff going on in England, some of whom have other records. Full quotient of anger evident here: BOB TILTON and DEAD WRONG being more melodic with DEAD WRONG having great distorted vocals. KITCHENER has the best song on this (and a great single as well), a ferocious condemnation of fascism, definitely a band to be reckoned with. Also contains tracks from KITO and BUGEYED. (TM)
(Armed with Anger Records, PO Box 487, Bradford BD1 4VZ, ENGLAND)



V/A - "Pestilence" box set

Pneumatic-drill-through the-head time!! Four split 7"s and a split 5" (complete with sleeve and lyric sheets) featuring THE PIST, DISAFFECT, RUPTURE, U.N.D., DEFORMED CONSCIENCE, RESIST, RUPTURE, TERMINAL DISGUST, BIZARRE UPROAR and MASSKONTROLL! Choice bazillon tracks of noise, punk and thrash, complimented with a thoughtful booklet of ideas on punk, baby boomers,and much more. Heavy doses of jaw-dropping mayhem, This shouldn't be limited to 1,000 copies. (KS)
(Wiggy Records, PO Box 1176, Brookline, MA 02147)

V/A - "Punk USA - A Soundtrack To Your Breakdown" LP

Billed as "fifteen unreleased punk hits", tested and proven laboratory experiments - the cream of the hard driving, melodic punk crop as represented here. As far as I'm concerned, anything by JAWBREAKER, THE VINDICTIVES, SCREECHING WEASEL, THE QUEERS, and PINK LINCOLNS is an instant classic. Others in a similar vein that I hadn't previously been that familiar with make a strong impression: RATTAIL GRENADIER, FACE TO FACE, SCRATCH BONGO-WAX, SINKHOLE, THE PIST, THANKLESS DOGS, MORAL CRUX, 8 BARK, BEATNIK TERMITES, and SUBMACHINE. (SB)
(Lookout!)

V/A - "Shagpile" CD

Total waste of aluminum, only exceptions being the MASSAPPEAL and NO COMPLY tracks, which still don't measure up to some of their previous output. Hunt down some TOE TO TOE or SUBVERSE to see what's really going on 'down under'. (TM)
(Shock Records, PO Box 434, Richmond 3121, AUSTRALIA)

V/A - "The Amazing Phantom Third Channel" EP

...And in the category of Best Supporting Fuzzy Pop Band, the nominees are: PASTE in "My Life with the Out-of-Tune Acoustic Guitar", NEUTRAL MILK HOTEL in "Super Pop Fuzz Sing-Song", CRAYON in "Hey, We Can San Diego, Too", and WATERCOLOR SUNSET in "I Wish I Were on Slumberland Records Just Like HENRY'S DRESS"...And the winner is: you! (Buy it!) (PC)
(Cher Doll, PO Box 9609, Seattle, WA 98109)

V/A - "The Cold War" EP

One song each by four bands from the Midwest and California, in a graphically excellent while somewhat conceptually baffling package (the graphics and title center on the Military/War, but the songs and/or an explanation don't follow). MEAN SEASON offer a song from their 7" recorded live, plod'n'ponder SE-style with near-poetry for lyrics. WITHIN A LIE provide a proficient melodic/heavy sound with convoluted lyrics; EVERLAST is typical, but solid in the straight edge genre; and NONE LEFT STANDING sung and shouted lyrics are the clearest explained and defined, backed with strong hardcore. (KS)
(Foresight/Stability, 516 Highland Ave, Madison, WI 53705)

V/A - "3 Way Split" EP

Who would've thought so many good bands would come from an armpit like Florida? Not me. But all three bands kick here. SPOKE do a great pop punk-ish sort of thang. BOMBSHELL do their special birthday-emo-Var-core thang. It's heavy, crunchy, emotive... well produced. LESS THAN JAKE are my fave with their blast of ska-pop-punk. Cool. (LH)
(Toy Box Records, 116 NW 13th St. #118, PO Box 147016, Gainesville, FL 32614-7016)

V/A - "Thorns In The Flower City" EP

Four bands from my x-hometown. Half is live, with DOG'S LIFE turning in a upbeat song that would probably be great live, and VISIONSTAIN, who turn in a catchy three chord punk song that's got a lot more spunk than I remember them having. Flip gives us RECORD TIME ALL STARS, who suck, and SHOP CLASS SQUARES, who have the best song on this with "Germs," a quick guitar blast, and "Hung," that doesn't quite measure up. (TM)
(RTA, 673 Monroe Ave, Rochester NY 14607)

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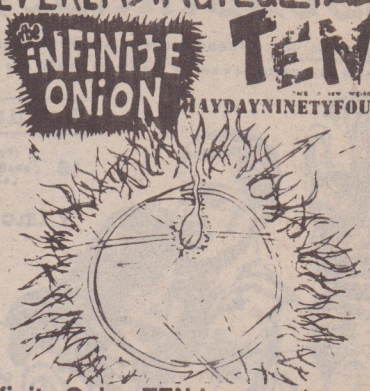

Infinite Onion TEN is costs $1ppd in the usa
$2 for the rest of the planet

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The Infinite Onion and Neverendingvegetable no longer reside in this pathetic country. We have left (both of us) for places where there is more bloodshed and misery. However some Neverendingvegetable merchandise is still available from Osmosis who have aquired all the Neverendingvegetable screens and stock (look down!). Write them for a catalog, but by no means write me and definitely do pnot order from the now completely pdefunct Neverendingvegetable catalog ! I'm not here. ¡pViva PNIN!

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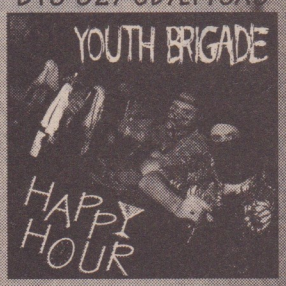

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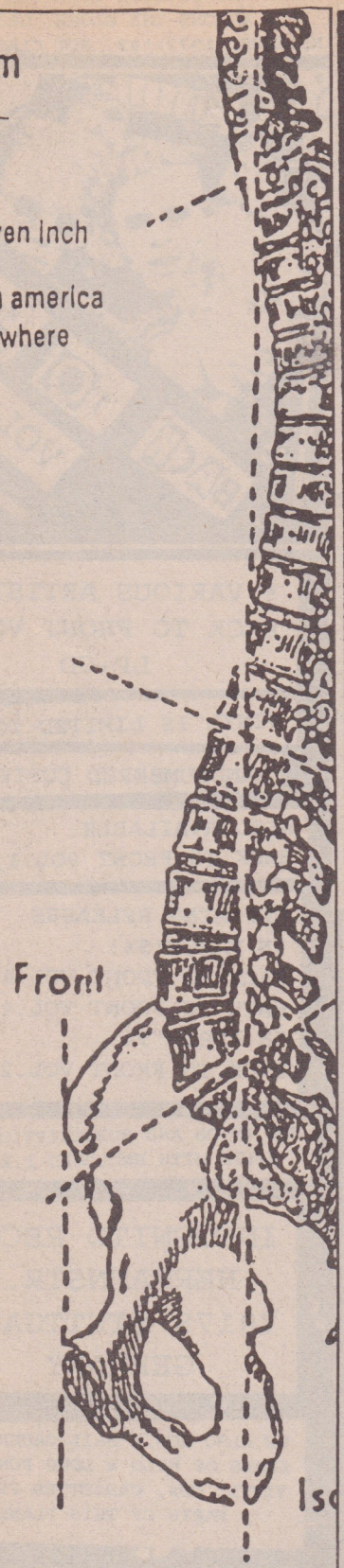

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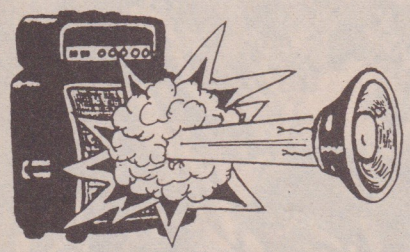

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SUN. JULY 10 : [redacted] - OXY MORONS - REALITY CHECK

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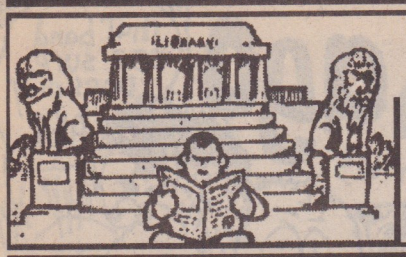

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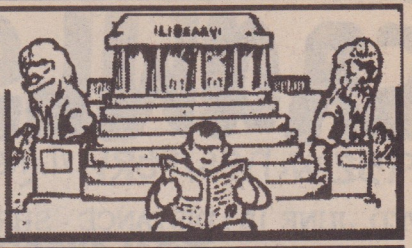


Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (KC) Kim Carlyle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (KM) Kim McGee, (JR) Jeff Random, (AS) Al Sobrante, (MW) Matt Wobensmith

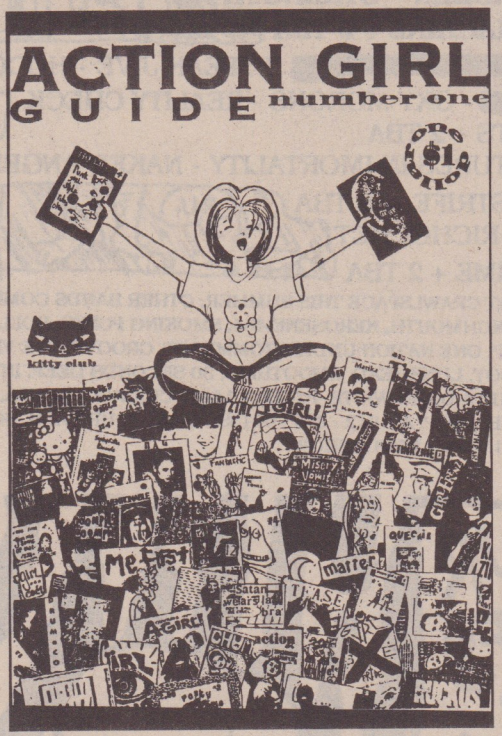
ACTION GIRL GUIDE #1 / $1.00 ppd
8 1/2 x 11 - newsprint - 16 pgs
A cool collection of reviews of girl-made zines, comics & books, as well as listings for women-oriented resources and Riot Grrrl chapters. Most of these have been listed in the Action Girl Newsletter, but it's nice to have 'em all in one place. This will be an on-going thing, so after a few more issues of the newsletter, look for another one. (KM)
543 Van Duzer St / Staten Island, NY 10304

AFFLICTION #1 / $1 or trade
5.5 x 8.5 - copied - 40 pgs
Contains articles about things like scamming, travels, editorials, interview with Lag Wagon, and so forth. Nothing that hasn't been done infinite times before, not to say it shouldn't be done, but.... (TM)
Tommy Richards / 38318 Larue Rd / Davis, CA 95616

AMERICAN PAIN #1 / $1.00 ppd
5 1 / 2 x 8 1 / 2 - copied - 34 pgs
Kind of a grab bag of opinions, essays, rants, quotes, reviews, and (mostly inoffensive) poetry. Some might call it unfocused, I'd prefer "energetic". One serious deficiency here is the lack of staples or any other form of binding. I don't enjoy reassembling 'zines consisting of thirty-odd xeroxes after they've fallen to my floor. On unnumbered pages, I should add. (JH)
PO Box 47363 / Indianapolis, IN 46227

ANNOYANCE #7 / $1 or trade
5.5 x 8.5 - copied - 44 pgs
Contains interviews LagWagon, Mr. T Experience, Edsel, Shades Apart, record and zine reviews, live shows, and three pages of Epitaph ads in a row. Not bad. (TM)
Anthony / Vassar College / PO Box 3092 / Poughkeepsie, NY 12601

ANOTHER LEADING BATHROOM TISSUE #8 / send a few bucks
8 1/2 x 11 -copied - 42 pgs
Very informational punk zine with a ton of energy and enthusiasm! Interview with Tilt and a ton of major label bands too cool too be mentioned here. The interviewer asks great questions, such as their positions on gay rights - right fuckin' on! It's your basic DIY-inspired effort - except for an incredibly great piece on being gay and into hardcore. This makes me so fucking happy. Go for it! (MW)
Ray Fernandez / 19400 NE 2nd Ave. / Miami, FL 33179



ARE YOU A MAN OR ARE YOU A MOUSE #9 / $3.00 ppd
10 x 8 - printed - 72 pgs - French
Folks, if there was a zine that makes one want to dig out that old passport and hit the road, this one is it! Just overwhelming with scene reports and contact addresses from around the world with special consideration for Eastern Europe, and in particular Hungary. Within the pages of this zine are loads of new punk bands, and anarcho-political updates. The one drawback could be the small print, and the volume of information. But then again there are lots of cool graphics, and photos. Oh yeah, hope Bruno turns those cool "Fuck" flyers into stickers! (HH)
Bruno Szollosi / 28 Av, F, Mauriac / 93330 Neuilly-SM / France

AS LARGE AS LIFE #9 / $0.50 ppd
5 1/2 x 8 1/2 - copied - 30 some odd pgs
Dubbed: "The zine for higher learning, everything you want to know is in here!" This may be true is you consider yourself to be mentally unstable. I can't decide whether the editor is a mad genius (see in-fucking-sane handwriting), or a pathetic loser. We have here an extensive piece on how long the flavor of bubble gum last vs. the cost per piece of gum, murder, suicide, NRA infiltration, Quebec - to join or not to join, diary excerpts, sex with young boys as art, old record reviews...you get the idea. (SB)
22-1680 St. Mary's Rd./ Winnipeg, MB / R2M-1C9 / Canada

ATTITUDE #1 / $1.00 ppd
8 1/2 x 11 - copied - 32 pgs
Yes indeedee - it is full of attitude alright! Teen suburban punk angst about why life sucks so badly, and how punk can change the world. There's fiction and social commentary on mall culture and a comparison of the religious right vs. Nazi Germany. A very basic, bare-bones approach, but it's got that fighting spirit. (MW)
PO Box 6791 / Chesterfield, MO 63006-6791

BAD FOOD FOR THOUGHT #3 / $1.00 ppd or trade
5 1/2 x 11 - copied - 36 pp.
It's a personal-type zine done entirely by a sensitive young man named Mike. For some reason, the layout reminds me of high school, and the content definitely has that I'm-not-sure-how-I-feel-about-it feeling that high school was sorta like. It all seems very current, like he'll be going through a lot of changes. Ah to be young....(KM)
38 Ravenhill / Winnipeg, MB / R2K 3K5 / Canada

BIG MEN HUGGING #3 - $1-2 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
Formerly called Contribution. I agree, I like the new name better. Crazy mail interviews from members of Samiam, Policy of Three, Weston, Monsula & Mark-New Deal Lumber (all the lurid details). Various rants & raves on nerds, alcohol, a thermos club, entertainment, etc. Nice. (KC)
RPO 1228 / PO Box 5063 / New Brunswick, NJ 08903

FANZINE REVIEWS

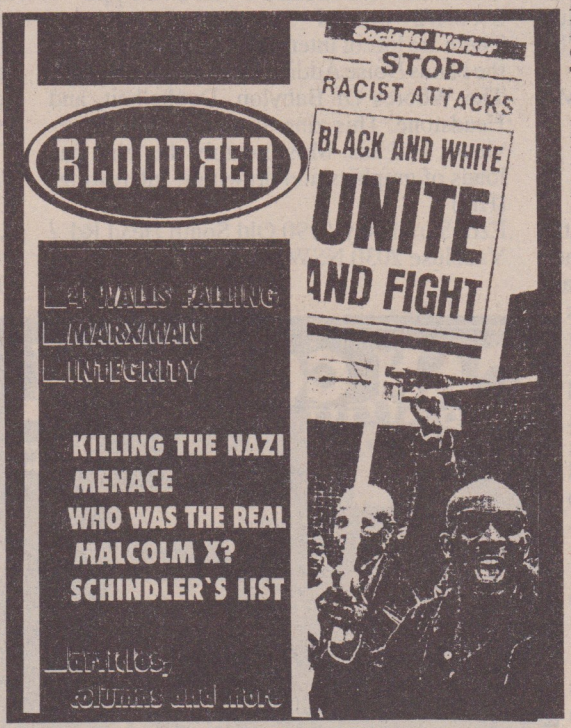
BLACKFIST #5 / $2 ppd
8 1/2 x 11 - offset - 24 pgs
The funny thing about Anarchist zines is you know about half of what's going to be inside before you even open it. But not so with Blackfist: It's light on dogma and heavy on content with articles on the Houston scene and Waco, @ open space, Silvia Baraldini and best of all a queer anarchy section. This one's good and should appeal to non anarchists too. (JX)
15110 Bellaire, #317 / Houston, TX 77083

BLOODRED #1 / $3.00 ppd.
8 1/2 x 12 - offset - 40 pgs
Out of the ashes of *Enemy's Voice* comes *Bloodred*, which is quite amazing to say the least. Coming from Europe, with a straight-edge background, the main focus of this publication is Socialism, put together by Jorg K (*Enemy's Voice*) and Michiel (Man Lifting Banner), debuting with excellent articles on fascism, the Holocaust, Malcolm X, along with Integrity, 4 Walls Falling, and hip hop group Marxman, along with reviews and various opinions. Extremely well written and thought provoking, held together with *really* excellent layouts. Inspirational. This only furthers my growing interest in Socialism. Read and learn. (MA)
Jorg K / PO Box 201024 / 42210 Wuppertal / Germany

BREAKDOWN #11 / $2.50 ppd
8 x 6 - printed - 64 pgs - German
These Germans can sure pack allot of punk into a zine. This one is full of music reviews, and ads where one can order records. There are interviews with the Puerto Rican band Sham Pain, plus the Finnish band Selfish. There are also reports on Berlin's third tattoo convention, and the political situation in southern Germany. Overall an excellent anti-fascist zine devoted to DIY. (HH)
Koks Vollmer / PO Box 504 / 09589 Freiberg / Germany

BRIK A BRAK #4/ $1.00
5 1/2 x 8 1/2 - copied - 32 pgs
Silly core. 32 pages of pure goofiness. Reviews of Atari 2600 reviews (altho" a review of "Frogs and Flies' would be much appreciated), articles entitled "Hebrew School Antics", "The Last Time I puked", a wacky interview about seedless watermelon and the tooth fairie with Greg Graffin, plus so much more. This also comes with a pop up moon car page, the"Do's and Don'ts of a Megadeath Concert" and scads of other silliness. (LD)
438 Pennsylvania / Santa Cruz, CA 95062

CAN CONTROL Vol 3 #1 / $4.00 ppd.
8.5 x 11 - full color - 24 pgs
Premier US graffiti magazine - as always, quality screams from every page. Documenting graffiti artists, pieces, and this issue also contains a interview with LA based Downset. The best of its kind... (TM)
PO Box 406 / No. Hollywood, CA 91603



CARAMBA! # ? / $4 ppd. or $21 subs.
8 1/2 x 11 - newsprint - glossy cover - 28 pgs
Very well-executed zine here, from Holland, written entirely in Dutch. Layout is superb - makes you really want to look at it. Pieces on The Mummies, Lag Wagon, Ten Foot Pole, and a bunch of others I never heard of. Coverage extends from the bowels of corporate alternocrap to the latest MDC disc. I can't read it but maybe you can. (MW)
PO Box 11100 / 5200 EC Den Bosch / Holland

CLEARWATER #1 / $1.50 or $1.00 and 2 stamps
5 1/2 x 8 1/2 - copied - 20 pgs
Photos and personal essays addressing sexism and competition amongst women fill these pages. A lot of really right on sentiments mixed in with some anger and mild confusion - very human and very good. Read this zine. (CC)
Catherine Vodola / 155 Milk St/ #10 / Westboro, MA 01581

CONSTIPATION WHICH COMES WITH IT #3? /$1 ppd.
8 1/2 x 11 - copied - 34 pgs
I dunno. I couldn't really read too much of this. Pretty sloppy handwriting that just keeps running on and on and on about punk stuff. Nothing offensive, really. Just no big deal. (LH)
PO Box 2065 / North Lake, IL 60164

CONTRASCIENCE #3 / $1 plus 3 stamps, or $1.75 ppd.
7 x 8 1/2 - copied - 32 pgs
A fuckin' *cool* zine! Looks great, reads great - heck, it *is* great. It's basically a political/personal zine with some organized, unpretentious writing on conditioning, the death penalty, real-life racism, and more. There's two very enjoyable interviews with Propagandhi and Extreme Noise Records (the new punk record store in Mpls.). The editor also includes some provocative art, proving that one does not need a PhD in computer layout to create effective pieces of political commentary. Very intelligent and on the mark, and waiting to be sent to *you*. (MW)
Bryan Alft / 2131-80th St. So. / Wisconsin Rapids, WI 54494

DEAR JUSTICE #2 / $3.00 ppd
11 x 8 1/2 - copied - 32 pgs - Italian
This issue has interviews with the bands, Integrity, Overflow, Artless, Sotto Pressione, and Yuppicide. The zine also has plenty of reviews, ads and band photos. But I'm sorry this zine didn't strike my fancy, because it was just copied pages as if someone had xeroxed a book at the public library. I need to hold a finished DIY product to give it a descent review. Ugh! (HH)
Marco Salieri / Via Rivalta 37 / 40026 Imola (B0) / Italy

DO YOU WASH SOCKS #3 / $2.00, or trade
8 x 5 1/2 - printed - 28 pgs - Lithuanian
Not I know the middle finger is a universal symbol, because that's the cover of this issue. Inside these washed-out pages are interviews with the most popular punk bands in Lithuania, also has some reviews and reports on the latest events, plus an article in English on the issue of Tibet. This zine is definitely DIY from behind the old iron curtain. Check it out! (HH)
Tomas Verbaitis / Virsuliskiu 29-14 / 2056 Vilnius / Lithuania

DOGPRINT #2 / $2.00 ppd
8 1/2 x 11 - offset - 30 pgs
A big zine for dogs everywhere, literally. Extensive interviews with Engage and Snapcase as well as personal thoughts on vegetarianism and puppy mills. Lots of photos and emotion. (CC)
Lenny Micarelli / Via Panama 124 / 00198 Rome / Italy

DON'T SHOOT IT'S ONLY COMICS #9 / $2.50
8 1 / 2 x 11 - printed - 46 pgs
This is the "Love and/or Sex" issue, and features stuff from Bobby Madness, Andy Hartzell, Ariel Bordeaux, Maria Bjorklund,

and a bunch of other artists dealing with the main theme, in styles ranging from primitive to polished. Actually it's all pretty entertaining, and the words and pictures are consistently well-crafted. That would have been enough in itself, but I like this because it gives younger artists a chance to see their stuff reproduced in a nice printed format. Worth a look. (JH)
140 A Harvard Ave / Box 308 / Allston, MA 02134

DORK BOOK #1 / 2 stamps
4 1/4 x 5 1/2 - copied - 72 pgs
Did you ever read a zine and think, "wow, the editor is probably a swell person?" That's what this zine is like. It's easy to look at, easy to read, and most of all, sincere. James writes about his experiences in the Air Force, which is pretty fascinating and scary. That takes up the bulk of the zine, and there's also some reviews, a piece about his grandfather dying, putting on shows, and friendships. I really like this one and look forward to more!! Keep going!! (ML)
PO Box 30 / Elizabethtown, PA 17022-0030

DRESS TO OPPRESS #4 / **DOOM** #1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs
Starting with the *Dress To Oppress* side first, you get this awesome one pager in an expanded format (more pages, that is!) with opinions, columns, reviews, cappin' on Earth Crisis, comics, and more. One of the very few zines that knows what good music is (Hard Core!). *Doom* is more on the death-metal side (see their review section) and more focused on comics. Good stuff all around. Hey, this even has a Drop Dead pin up! How can you go wrong?! Treat yourself right and pick this one up. (MA)
PO Box 2263 / ESP Stn / Albany, NY 12220-0263

EARQUAKE #34 / $2.00 ppd
A5, I think - copied -20 pp. - French
A cool little zine that's been around for about 5 years (!) with comprehensive reviews of zines and a few music reviews as well. Interviews w/ MRR, Impact, Invitro, Growing Concern, Dickheads, and Alboth. Well laid out w/ no waste of space. Yahoo! (KM)
Fred Leca / Le Ménil / 88160 Le Thillot / France

ERATICA issue cow / $1 ppd
5 1/2 x 8 1/2 - copied - 34 pgs
Comes with crazy patch & a homemade (I think) smelly car thing that stinks like grandma's perfume. Ugh. This sickly odor permeated... my 'zines, my room, my fingers... like a bad love letter. Lotsa doodles & babble, that was almost too chaotic for me to focus on anything. Obsession w/ pee pee & doo doo. Not quite my thing, but interesting. Lotsa hand-done surprises. (KC)
RD 1 Box 288 / Bedford, PA 15522

ERODED MORALITY #2 / $4.00 ppd
8 x 5 1/2 - printed - 52 pgs
There are lots of interviews in this small zine, the bands Noise Addict, Herb Mullin, Remyl, The Whores Of Babylon, Dunkelheit, and Headstone. This zine also has plenty of reviews, and ads. Most notably this zine has loads of graphics and drawings. Interesting! (HH)
Ezra Sarajinsky / 190 Old South Head Rd. / Vaucluse 2030 NSW / Australia

FACTSHEET FIVE #51 / $5 should cover it
8 1/2 x 11 - newsprint - 128 pgs
The definitive guide to zines, if not for the reviews, for the addresses at least. If you're really serious about living through your mailbox, order this when you're done with MRR. If you don't care, that's fine too, because zines that aren't punk generally suck anyway. (MW)
PO Box 170099 / San Francisco, CA 94117-0099

FIZ # 11 / $2.50 ppd
8 1/2 x 11 - newsprint - color glossy cover - 114 pgs
Giant sized rock magazine - one part *Flipside* (minus the poetry), a dash of weirdness ala *Ben Is Dead*, and a ton of crap make up this *slick* rag. Cover piece on the Ramones (who are so vitally important these days), interviews with cutting edge artists like Beck and the Unsane, and a *lot* of dumb major label ads. If it wasn't for the interesting pieces on Danielle Willis (wacky SF sexworker) and Snatch (wyld women band from GA), I'd encourage you to put this in the circular file. But two good pieces are hardly enough to save this piece of crap. So much effort, and so completely uninspiring. (MW)
PO Box 67E10 / Los Angeles, CA 90067

FLASHBOMB #2 / $2
8 1/2 x 11- copied - 36 pgs
A big pile of paper, some shallow interviews, fluffy reviews, and ADS! This thing reads like the yellow pages. Here's the count: 7 pages reviews, 12 pages interviews, and 14 pages of ads. Ad space was free in this issue, but no more after this one. Not very exciting. (AL)
#58, 4250 54 Ave / Red Deer, AB / T4N-6W9 / Canada

FLEX DIGEST #14 / $3.00 ppd. world
A4 - offset - 72 pp. - German
Here's a weighty zine with at least *one* interview with a non-U.S. band (Schwester - ex-Seven Sioux), record and zine reviews out the ass, and live show reviews. I think there are little spotlights on some bands (Dirt, Dario Argento, Flight 13) but I can't really tell, since the only non-band thing that I can read is, "punk as fuck." Looks good, though. (KM)
Postfach 703 / A-1061 Wien / Austria

FULL CUP #4 / $1.00 ppd.
5 1/2 x 8 1/2 - copied (comic) - 24 pgs
While I'm a coffee viper m'self F.C. is jus' a wee bit basic for me. Full Cup Fred drinks coffee, fights over coffee, gets marooned on a desert island with two friends and no coffee, gets possession of a magic coffee machine that spontaneously produces coffee til Fred's neighborhood is flooded, get the idea. Guess starring Psycho Joe. (JD)
Neil Schmidt / RD 9 PO Box 95 / Bridgetown, NJ 08302

GIRL/BOY #1 / 50¢ or 2 stamps
5 1/2 x 8 1/2 - copied - 16 pgs
I guess there's gotta be *at least* one zine per month to review that makes me wanna puke. C'mon people, it is time for some quality control in the zine scene. This one is done by a boyfriend-girlfriend team, which is fine by me, but sheeesh, do they have to shove their relationship in our faces?? Each editor writes the things they like the best about each other and make several references to the fact that they are dating. Like, wooooeee. They like Elvis Costello and cats, so they're probably okay people, but this zine is just pointless to anyone but them!! I guess it will be good for

a laugh when they break up. (ML)
PO Box 5447 / Columbia, SC 29250

GRANDMA'S FUDGE # 4 / $1.00 ppd
8 1/2 x 11 - copied - 18 pgs
After looking at fanzines that are all handwritten, this is amazing - big, bold, clear layout. Two short interviews with NoFX and Green Day, record reviews, local scene debates,simplistic political viewpoints, and one atrocious cover. (SB)
Patrick Scott / 1413 Wynnewood Dr. / Lancaster, PA 17601

GRIND #5 / $2 ppd
8 1/2 x 11 - printed - 64 pgs
Excellent music zine that stays punk despite a ton of major label ads. Interviews with Driver, Zip Gun, Fuzz and Velocity Girl. Columns, Arizona scene report, zine reviews, shitload of record reviews, a cool comic, consumer revenge, and a brewing page. Recommended. (PK)
PO Box 2830 / Mesa, AZ 85214

HARDWARE #4 / $1.50 ppd
8 1/2 x 11 - offset - 24 pgs
Fuck yeah! Another great issue of this music orientated zine with tons of attitude and a sense of humor to boot. This issue focuses on covering the newest bands from the area, bringing you \conversations with Holeshot, Bleed, Spitboy, Deadguy, Chain To Thread, etc., along with opinions, a re-vamped collectors corner, and the best review section of *any* zine out there. I don't know what else to tell you, except get this already! (MA)
David Koenig / 25 W. Price St. Apt. 3E / Linden, NJ 07036-4211

INDIGNATION #2 / $1.00 ppd.
8 1/2 x 11 - copied - 26 pgs
A decent effort that is determined to become something more. Articles on female circumcision, a personal account of running for public office, various opinions and conversations with Policy Of Three, the Cabbage Collective, and photos of various bands. (MA)
Eric / 105 Hickory Dr / Quakertown, PA 18951

INSIDE FRONT #3 / 1 stamp
8 1/2 x 11 - copied - 20 pgs
This is focused on giving you the news and information on various hardcore straight-edge bands. A good idea. In this issue, along with the news, there are write ups on Earth Crisis, Splinter, Chokehold, Bloodlet, etc., lyrics and a rootbeer review. (MA)
2695 Rangewood Dr / Atlanta, GA 30345

JERKWATER #2 / 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Here's a hilarious new zine from the *other* side of the Bay. Accounts of working at an inpatient psychiatry ward, pranks to play on friends and other unsuspecting individuals, laundromat yoga, bowling, why CD's suck (whatever!!), recipes, interview with Vegan Action Network, and more. (MA)
Steve Chamberlain / 3337 California St / Berkeley, CA 94703

KABLOOIE #4 / 2 stamps
7 x 8 1/2 - copied - 28 pgs
This is another good issue. Has a lot of soul and character. Some fluff, some pretty heavy stuff. A story about working with homeless people brings up some points usually left out, some other stories, book reviews, and the results to last issues survey. (GF)
3965 Baltimore Ave / Philadelphia, PA 19104

KILL THE ROBOT #8 / $2.50 ppd
8 1/2 x 11 - offset - 40 pgs
Sorry, love and good are about the three most overused words around. I mean you see lots of "good" shows, but how do you tell someone you saw a really, really amazingly good show? Or read this really good zine? (OK, you say great.) When it comes to zines, I guess it's not just what you thought while you read it, but what you think about it afterwords. And this zine is interesting enough and fun enough to keep you thinking for a long time. Jason does mostly non-music interviews with Barry of ACT-UP, Vigue of Simba, Dwayne Dixon and a group interview/talk with queer punks. There's lots of Holden Caulfield-esque rantings and ramblings that say a little but convey a lot. There's also a letter section, zine reviews and a cool editorial. Anyways, I'm sorry, I don't know what else to say to let you know how good this zine is, just get it though, you'll love it. (JX).
PO Box 296 / Yellow Springs OH 45387-0296

KILL YR IDOLS #7 / $6 ppd
8 1/2 x 11 - copied - 26 pgs
All music mag--all in French, comes with a decent 16 song comp cassette of (French?) bands in the Touch & Go/Am Rep vein. Stuff on Cop Shoot Cop, The Faith Healers, Born Against, Severin, Pain Teens, AC Temple. Show reviews and a lot of record reviews. (PK)
Erwan N.O.C. / 19 Rue Brizeux / 56290 Port Louis / France

LISTEN UP #6 / $3 ppd.
8 1/2 x 11 - copied - 66 pgs
This zine is thick, but also uses really huge print and a lot of photos to take up a lot of space. Soft and cuddly, like a bunny, this zine brings up *important* issues! Such as the oppression of teenagers because of the way they dress, NoFX (yes, its nice to see a band stay pretty DIY and make a living), love, plus some prose and poetry. Darling. (ML)
PO Box 4122 / Wilmington, NC 28406-1122

LITTLE PIECES OF TAPE #1 / 2 29¢ stamps
5 1/2 x 8 1/2 - copied - 20 pgs
I'm telling you - the Einsteins of tomorrow aren't at Harvard - they're doing gritty little fanzines that no one cares about! Inside this normal looking zine is an intelligent mind at work, reaffirming the fact that zines don't have to be slick to be good. Reasons why this zine proves that punk is undergoing a revolution - 1) clever sociopolitical observations disguised as fiction; 2) right-on article on why and how men should support feminism and Riot Grrl; 3) a coming-out essay on being bisexual; 4) energy and fucking motivation! Heartwarming. (MW)
Mike / 5430 Burr Oak Rd. / Lisle, IL 60532

MAN WILL FESTER #1/ $1.00
5 1/2 x 8 1/2 - copied - 40 pgs
This being the first issue I'm inclined to cut this zine some slack, but honestly I don't think that it's very good yet. Lackluster comics and art, two line record reviews, local band reviews, and stories. (LD)
450 St. Francis St./ Tallahassee, FL 32301

MARRIED PUNKS #1 / $1.00 ppd
8 1/2 x 11 - copied - 20 pgs
i appreciate the general attitude presented right up front saying and doing whatever comes to mind and fuck everyone else. That's all well and good, but to go out of ones way to sound offensive is just embarrassing. My punk sensibilities relate to the strong, "Fuck MTV, What Happened to Punk?" editorials. Unfortunately, much of the print was unreadable, but they promise to improve on that in the future. Interesting Greyhound travel story that brings back memories. (SB)
PO Box 99124 / Redding, CA 96099-1424

MAYBE SHE SAID #3 - $1
5 1/2 x 8 1/2 - copied - 32 pgs
This zine is definitely a cutie pie. It's a happy zine, a nice zine, a zine enthralled by friendship and snowcones. There's a story about Lisa's crusty punk rock grampa, a crazy puzzle, goofy things about crusty girls at Gilman who dispense dainty pink, powder fresh tampons, an article on BART etiquette, and so much more. This is rad, and she's right, snow cones are awesome. (LD)
Lisa Camisa / 42834 Ravensbourne Park / Fremont, CA 94538-3948

MIKERODOT #1 / 75 cents
5 1/2 x 8 1/2 - copied - 20 pgs
Fun zine. Really interesting little interview with Lawrence Livermore, some stories and a little survey of what locals hate and love about Olympia. (GF)
808 E. 3rd St. / Los Angeles, CA. 90013

MONKEYWRENCH #2 / $1.00 ppd.
8.5 x 14 - copied - 46 pgs
Great zine - quality stuff from front to back. Taking a good balance between personal writings, political writing, record / show reviews, little of everything here. It's all presented well, and the whole thing comes together well. Interesting recounts of some school / religion conflicts. (TM)
17 Princeton St. / Holyoke, MA 01040

MOONS OF VENUS #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
A group of girls from Memphis have gotten together to share their ideas and information. Emphasis is on safe sex, HIV information and unlearning sexism and racism. Great first effort full of passion and fun. Look for #2 coming soon. (CC)
RG / PO Box 22064 / Memphis, TN 38122

MUDFLAP #6 /$1 + 2 stamps
6 1 /2 x 8 1 /2 - copied - 52 pgs
Okay, it's been out for a while, but I spaced reviewing this. Greta's back with a new issue and they keep getting better. Lots of little stories, comics and Frisco specific information. Oh, and there's a lot of stuff about bikes (the non-motor ones). I guess it's almost a femme Cometbus on wheels. It's a great read and you get lots of stuff for a cheap price. (LH)
2629 19th St. / San Francisco, CA 94110

MUDPUDDLE #3 / 2 stamps
8 1/2 x 11 - copied - 32 pp.
This is by, for, and about the SC punk scene. An interview w/Lifetime, columns on sexism, racism, and AIDS and a lot of ads make up this issue. Oh, and Paul Weinman. I really can't fucking stand White Boy Poetry. (KM)
1318 Maryland Dr / Ladson, SC 29456-4839

OUTBACK #10 /$1 ppd
8 1/2 x 11 - newsprint - 28 pgs
Craig, who, aside from everyhting else he's doing has managed to put out another good issue of Outback. Mostly a music zine, with interviews/articles on Fishbone, Railhed, NoFX, Orange 9mm, Gasolene, Soulow, Bad Brains and Quicksand. There's alos some interesting travel stories and reviews. (JX)
5255 Crane Rd. / W. Melbourne, FL 32904

PINTO #5 / $2.00 ppd
11 x 8 1/2 - printed - 32 pgs
This zine has lots of punk ads, but not much space devoted towards music, rather towards fiction and peoples observations. One will find lots of personality in this zine, but only good for one reading. Excellent lay-out, and the cover is totally cool. (HH)
PO Box 2244 / Olympia, WA 98507

PLUMBER'S BUTT #1 / $1 or 4 stamps
5 1/2 X 8 1/2 - copied - 64 pgs
First ish (isn't there another "Plumber's Butt" out there already?) Mostly short stories resulting from boredom (movies and video rentals, shitty jobs, etc.) A short Chaos UK interview. The two cool pieces are an ex-boyfriend pictorial/critique and one about aligning menstrual and lunar cycles. Not worth the buck, but maybe the 4 stamps if you scammed 'em. (PK)
2210 NW Everett #411 / Portland, OR 97210

PUNKTUR #1 / send $ or trade?
5 x 8 - copied - 40 pgs
I'm not sure what country this is from, or what language it's written in, but I think it's from Slovenia, which used to be Yugoslavia - I think. It's your basic DIY punk fanzine, centered around interviews with the likes of Overflow, ZZW, Offspring, and the ever-popular UK Subs. Punk positive and energetic - a good networking source. (MW)
Luka Straus / Lebejeva 1 / 61117 Ljubljana / Slovenia

REPLICA REPUBLIC #3/REEL #2 .87 postage?
8 1/2 x 11 - offset - 20 pgs
Replica Republic is put out by MRR contributor/Poobah member Lee Diamond and printed by the people over at Punks With Presses. While I don't always agree with Lee I will have to say that he, least, displays some intelligence in his writing and some insight into the nature of information distribution and how it is the most effective tool the powers that be have in controlling the masses. Reprinted here is a column he did in MRR about "empowerment" a dismissal on the comparisons being made between the (commercial) sixties and the (commercial) punk of the nineties and a Noam Chomsky influenced piece on "true" power which gets back to the control of information. Entertaining reviews as well. (JD)
Lee Diamond / 34 W. Washington #1 / Athens, OH 45701

RON #3 / send Kool Aid points and 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs
It goes from being intelligent to utterly incoherent in the blink of an eye, but from what I can discern, it has its moments. Cool piece on meeting the king of punk himself, Kurt Cobain (with pictures to prove it), a "dream date with Rancid" centerfold, an 8-Bark worship article, and other stuff that you shouldn't think too hard about or you'll go crazy. (MW)
Milt / 625 S. Oak Park Ct. / West Allis, WI 53214

ROUGH AND TUMBLE #1 / $1.00 ppd
5 1 / 2 x 8 1 / 2 - printed - 16 pgs
Neil wants to both educate and entertain, and succeeds on both counts with these short, 4-5 panel strips detailing the lives of The Alcoholic Security Guard, The Spoiled Brat, and Smith, "Victim of Self- Inflicted Injuries", among others. It's pretty grim stuff for the most part, but thankfully he has the artistic ability to pull it off. It reminds me of reading the Sunday Funnies. (JH)
Neil / 1505 N. Franklin Place #110 / Milwaukee, WI 53202

RTOP #8 / $1.50 ppd.
5.5 x 8.5 - copied - 32 pgs
Title is actually 'Random Thoughts of Punkness', but I didn't think that would fit on that first line. Excellent zine in the personal zine world - containing mostly writings about various travels, pranks etc etc. As said about the last issue - it's been done before, but dammit -it's done well ! (TM)
Route 2 Box 438 / Leeds, AL 35094

SCAREBOB #7 / $1.00 ppd
4 x 5 1 / 2 - copied - 14 pgs
A small 'zine with plenty of tight print for you to strain your eyes over. Contains the obligatory 'zine and record reviews (which I actually enjoy reading), comics, and a few brief

interviews - one of them with oddball performance artist "Copernicus" who is immortalized in this issue's fold-out poster. Apparently the unifying principle here is Bob Hope, as his name is brought up continually. (JH)
PO Box 425 / Newark, DE 19715

SCHALLPLATTEN #2 / free (but try to at least send stamps)
5 1/2 x 8 1/2 - copied - 24 pgs
A list of "things", a scene report from the greater Portland. area, a pro-communist spiel, how Jawbreaker are really the mafia, a weird tale of friendship, and some photos and what not. (LD)
12545 SW Fairfield / Beaverton, OR 97005

SCREAMS FROM INSIDE #3 / $1.00
8 1/2 x 11 - newsprint - 20 pgs
This zine has an interesting slant on straight edge with the editor being a woman who considers herself to be "poison free" if you will, and her frustration and disgust with what she, and I believe correctly sees as the problems stemming from rampant sexism which plagues that whole scene. Included are interviews with Naked Aggression, Green Day, quickie record reviews, letters, and a long editorial which covers many topics. Well thought out. (LD)
PO Box 13044 / Minneapolis, MN 55414

7TH STREET #6 / $1 or trade
5 1/2 x 8 1/2 - copied - 48 pgs
This zine has a heavy focus on the ska scene, plus stuff about childhood, and of course the obligatory page of Blakexploitation. There's a little bit of poetry and photos and clippings tucked into its chaotic layout, and stories about traveling and Mr. T. Sloppy, but not bad! (ML)
Eden / 1144 Sonoma Ave #114 / Santa Rosa, CA 95405

SHAG STAMP #3 / 60P-UK,$2 USA
5 1/2 x 8 1/2 - copied - 32 pgs
This is why I review zines; the rarity of interesting subject matter combined with the ability to tell a good story, and mostly, the will to take a risk at being honest. It's difficult to get personal in print and bare your soul to all for criticism, as Jane does regarding her "questionable" punk status, her maternal feelings, and of childhood alienation. It's inspiring to see someone put themselves one the line; wanting to push past the daily roles and illusions we put on for yourselves & everyone else. I actually learned something, and that is invaluable to my anesthetized mind, bored of idealistic and safe preaching. Personal contributions from Chris Boarts of Slug and Lettuce, and Amy of Aim Your Dick (both seem incredibly rad - hope to run into someday...). Music, stories, pictures, pro-women slant. I am truly impressed and recommend this as a must get. (SB)
Jane / 31 Manor Row / Bradford, BD1 4PS / UK

SHANGHI SURPRISE #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This is a pretty good first issue zine with lots of rants and raves about bands, life and just plain fun stuff. There's things about E-Mail, small towns, Bad Religion / selling out and cults. Music wise there's an interview with sinkhole and plenty of reviews. (JX)
Tony Visalli / 609 Monges St. / Hazelton, PA 18201

SKILLS OF DEFENSIVE DRIVING #8 / $2 ppd (guess)
8 1/2 X 11 - copied - 16 pgs
Australian zine with witty stories about brush-fires, unruly childhoods, and being home for the holidays. Some funny shit. Info on the bands SPDFGH and 7 Seals. (PK)
PO Box 394 / 22 Central Ave / Manly NSW 2095 / Australia

SKINTONIC #17 / $ 4 ppd / German
8 1/2 x 11 - offset - 44 pgs
Brought to you by the SHARP movement in Germany, Skintonic rants about local happenings, politics, events and bands. It includes and interview with Beck's Pistols and Dr. Ring Ding. They even include lots of record and zine reviews.(JX)
Weichselstr. 66 / D-12043 Berlin / Germany

SKOINK #10 / $3 PPD.
8 1/2 X 11 - copied - 30 pgs
Favorite punk / oi / ska zine. Interviews w/ 999, Zona A, Varukers, and Maroon Town. Features a well-called-for interview with the UK's Gay Skinhead Group and a story about the difficulties of putting on a Business gig. Spot-on record and zine reviews. (PK)
Postbus 41 / 9550 Herzele / Belgium

SLANTED #3 / $2 ppd.
8 1/2 x 11 - printed - 28 pgs
This zine has a slick look to it overall, but it suffers from a lot of weak points: boring interviews, large print, a lot of fucking ads, poetry. It's too bad, cos its got some indie-punky poppy bands I like such as Slant 6 and Tsunami, but then again, I could find much better zines with these bands in them elsewhere. (ML)
PO Box 2291 / Kensington, MD 20891

SLUG AND LETTUCE #36 / S.A.S.E.
11 x 17 - newsprint - 8 pgs
As always, an excellent source of information and communication. Eco-tips, classifieds, reviews, and various opinions, along with photos of DIRT, Distraught, Hellkrusher and more. Vital. (MA)
Christine / PO Box 2067 / Peter Stuyvesant Stn. / New York, NY 10009

SNAKE FUD #7 / $1 plus 2 stamps
5 1/2 x 8 1/2 - copied - 30 pgs
A kind of bitter cynical editor here... Some pretty strange stuff (stories about people killing their pets). Thinks it's pretty clever, and I agree. Well written and entertaining. Mostly just stories about everyday life, although these lives are a lot more eventful than mine. (GF)
48 Shattuck Square #127 / Berkeley, CA 94704

SPITSPOT #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 16 pgs
Fun zine that covers herbal healthcare, Rush Limbaugh and eco-terrorism. Two reviews per record, punk-of-the-month and a cool refrigerator magnet. Check it out. (AS)
883 Savory Dr / Sunnyvale, CA 94087

STARING OUT OF DISTRESSED EYES #4 / 1
8 1/2 x 11 - copied - 26 pgs
Commenting on the editorial content of their own zine Matt writes "if this made you mad that's only because you are afraid of the truth, or you know you are weak," without the slightest trace of sarcasm intended. Mentioning pot smoking Matt says "hate the sin but not the sinner". In other words these dudes are some self righteous motherfuckers. Truth is relative. It was once true that it was perfectly all right to rape the wives and daughters of one's slain enemies while skull fucking their first born but as of late these values have come into question. These boys are all Christian and have most likely have read The Book of Joshua, Judges and other Biblical accounts of God's People's inhumanity to their neighbors and should piously remember Jesus' ideas in the New Testament and their differences from earlier chapters in The Wholly Overrated Book as a lesson in the illusiveness of "truth". These pro-life lads are right on one point, medical experimentation should not be conducted on fetal tissue, not when they are much better candidates. (JD)
Matt Traxler / 812 West Dr / Sheffield Lake, OH 44054

STIFLED #2 / $1.00 plus postage?
5 1/2 x 8 1/2 - copied - 44 pgs
God, zines like these make me feel so good, not to mention so *old*! It's got the community feel of punk zines that I read from my youth, when I really felt that I *belonged* to something. This has four scene reports (NYC, NJ, Ohio, and Detroit), mainly SXE, with the emphasis on how much great music and zines are coming out these days. They talk about bands with such excitement that even *I'm* excited to read about them - and most of them I've never even heard of. These folks love punk, they love hardcore, and they will probably love it if you send them a scene report from your town. Do it today. (MW)
Jocelyn / 215 Elmore / Woonsocket, RI 02895

STORY OF MY SCAB #3 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 20 pgs
Ramblings by William who came to San Francisco last summer and worked at Blacklist. It's hand written but readable. Interview with cartoonist Julie Doucet. (AS)
William McCurtin / Student Mail Room, Antioch College / Yellow Springs, OH 45387

STY #17 / $1.50 ppd
4 1/4 x 7 - copied? - 56 pgs
Cool design flips over top of page like a matchbook. Easy to read & user friendly. Short little pieces that give you a lot to think about on topics like communication, skateboarding, friends, anger, putting out your own record, etc. Excellent interview w/ Rich Johnson of John Doe fanzine... I like how he is called on his shit. Very cool. Get it. (KC)
300 N. Bryan / Bloomington, IN 47408-4144

SUBURBAN VOICE #35 / $3.50 ppd.
8 1/2 x 11 - offset/newsprint - 76 pp.
Al's not workin' so he's got plenty of time to bring us a new issue after just a few short months. Tons of interviews, including the Buzzcocks, Doughboys, Therapy?, All, the Freeze, Alcohol Funnycar, and Gaunt; pages & pages of record reviews, some columns, and lots of good local coverage. Oh, and it comes with a 7" EP featuring Doc Hopper, Bombshell, and Shades Apart. A good read. (KM)
PO Box 2746 / Lynn, MA 01903-2746

TEENAGE DEVO OF HORROR #4 / .25 cents plus stamps.
5 1/2 x 8 1/2 - copied - 18 pgs
Goofy? No, that doesn't do this zine justice. Packed full of silly and not so silly personality, this is a carnival ride, whatever.... Interview with the Yahmos and various other punk tidbits. Go get 'em. (CC)
Dan / 2407 Chapala St / Santa Barbara, CA 93105

THE INFINITE ONION #10? / $1 ppd.
Big like a newspaper- newsprint - 12 pgs
Seems like this has been around for a long ass time to only be up to issue 10... Oh well, the folks in Colorado are at it again. It's big and informative and it sure is anarcho. Lots of articles ranging from interesting to, y'know... whatever. Still, for a buck there's certainly a lot of stuff worth reading. (LH)
PO Box 6445 / Colorado Springs, CO 80934-6445

THE SUBURBAN SYNDROME #1 / $1.00 + stamp
5 1/2 x 8 1/2 - copied - 30 pgs

Written by a thirteen year old? An infantile straight-edge perspective. Get out in the real world and live a little. (SB)
PO Box 352 / Getzville, NY 14068-0352

THICKER #1 / $4.00 ppd
The main selling point with this 'zine is a bonus 7" from Ken Chambers, which I can't comment about as it was conspicuously absent from my copy . Interviews with Superchunk, Kustomized, Ken Chambers, Shellac (who grace the cover), records, comics, and commentary on the Purple Onion and "The Death of the Great American Horror Movie". Even though this is the debut, there's already quite a lot of personality at work here. (JH)
PO Box 881983 / San Francisco, CA 94188-1983

THUNDERPUSSY #8 / $1.50 ppd or trade
5 1/2 x 8 1/2 - copied - 60 pgs
This zine contains a lot of reprinted articles about Veganism, Abortion, and Penis enlargement. A letter to Paul Weinman from some moron. Some good stories and an interesting article about where stuff like beds and coins came from. It's readable, get it. (AS)
PO Box 17765 / Indianapolis, IN 46217

TOINEN VAIHTOEHTO #54 / 2 IRS, or trade
8 x 5 1/2 - printed - 32 pgs - Finnish
TV will tune one into the Finnish punk scene with the latest gigs, and new records. Also has latest on squats and demonstrations against nazi shits, plus plenty of reviews and photos. (HH)
PO Box 1 / 65200 Vaasa / Finland

UGLY #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Yay. Colleen had a bunch of people write about sordid pen-pal experiences and just sort of fucked up things in general... and she got both of those. Not all stories will make you fear your mailbox, but mostly all are an entertaining read. I read this all in one sitting 'cause I couldn't put it down. (KM)
601 Van Ness Ave #E3316 / San Francisco, CA 94102

UNDER THE VOLCANO #19 / $2 ppd
8 1/2 x 11 - newsprint - 48 pgs
In-depth interviews that are better than average w/ Archers of Loaf, Die Monster Die, Dave Crider of Estrus Records, Fluf, Killdozer. Columns, record & show reviews, personal rants, ads. A smaller, yet similar in concept MRR or Flipside, yet not as annoying, jaded or attitudinal... at least not yet. (KC)
PO Box 236 / Nesconset, NY 11767

UNDERDOG ZINE #8 / $1 ppd.
8 1/2 x 11 - offset - 48 pgs
First of all, I happen to think the Underdog folks are way cool. I didn't enjoy their zine too much, though. It's a bit sterile, and seems to have kind of an identity problem, not quite hitting its stride. Very good mechanics. Writing is a lot about the Chicago scene, some interesting interviews with local people, a good article about jazz in Chicago in the 20's, and something about Weasels and pies and Thinking about mace or something. This is really pretty good, I just want it to be better. (GF)
PO Box 14182 / Chicago, IL 60614

UNIT 33 #6 / 2 29¢ stamps or trade
5 1/2 x 8 1/2 - copied - 40 pgs
Down and dirty DIY zine here. It's the final issue, too. It has a nice hometown feel to it, something you can never get too much of. Interviews with Offspring (fucking moronic!) and Head Space, as well as pieces on dope, government, true stories, and reviews. Definitely has its own personality - a shame that it's over with. Let's hope they do something new in the future. (MW)
626 N. Kent Dr. / Tucson, AZ 85710

VENOLIN #2 - $0.50 / trade
5 1/2 x 8 1/2 - copied - 28 pgs
I have mixed opinions about this zine. It's set up in typical format - travel stories, shows, reviews, band photos (that are unrecognizable), terrible graphics, poor grammar, and coffee shops. Ahhh, long live teenage punk fanzines. On the other hand - kudos to the editor for an insightful view regarding change; giving people to grow up and change their minds and their taste! more editorials would improve this zine, as well as cleaner layout. (SB)
343 W Kaler Dr. / Phoenix, AZ 85021

VERA KRANT #9 / $2 ppd (guess)
5 1/2 X 8 1/2 - copied - 32 pgs
Dutch - language fanzine with a little bit of everything: a film column, show reviews, ex-Yugoslavia fanzines, new release info & a few record reviews. With columns on football (soccer) and motorcycle GP racing, you know it's cool. Articles on Grotus, Fireworks and the Beguiled, Truman's Water, Motorpsycho and Supersuckers. The color xeroxed pages look awesome. (PK)
Oosterstraat 44 / 9711 NV Groningen / Holland

FANZINE REVIEWS

WE NEVER SLEEP / THE SPOKEN WORD #? / stamps
5 1/2 x 8 1/2 - copied - 2 pgs
Assorted thoughts, insights and rants from inmates at the Chippewa Regional Correctional facility. Very ambitious and heartfelt, these efforts must not go unacknowledged. Please support these men and their struggles. (CC)
Paul X #205398 / CRCF / 4535 W. Tone Rd / Kincheloe, MI 49784-0001

WHAT ME WORRY #5 / $1 plus stamps
5 1/2 x 8 1/2 - copied - color copied cover - 64 pgs
Ow! This hurts my eyes reading it! Most of it is painfully handwritten and sometimes further obscured by the photocopying. But, if you persevere, you're sure to find a few tidbits to your liking. It's basically a journal of someone's daily life, which you may or may not care about. But there is a twisted interview with Todd of FYP, as well as a Parasites interview, and the occasional humorous story makes it work. (MW)
Jimmy / 1013 Ridge St. / Freeland, PA 18224

WHAT YOU CAN DO #1 / $1.50
8 1/2 x 11 - copied - 28 pgs
This issue is focused on animal rights. It compiles clippings from different leaflets, flyers, pamphlets, etc. Very action oriented w/ a cool list of 1-800 phone numbers of animal exploiters/abusers. Good resource list of activist groups & organizations. Although I prefer when people write articles themselves, the copied info wasn't too overwhelming as similarly compiled 'zines I've seen. Definitely recommended. Very informative. (KC)
42834 Ravensbourne Park St. / Fremont, CA 94538-3948

WHAT'S WRONG?... #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
What do you do if you like pro wrestling and hate a lot of stuff? You do a zine and call it something like What's wrong? Got a gun in your mouth? And in it you talk about music, straight edge, and wrestling. I don't know, maybe they should have stuck to mud wrestling. (JX)
826 Pasadena Ave. / Sheffield Lake, OH 44054

WHERE'S JOHNNY HAND #1 / $2.00 ppd.
5.5 x 8.5 - copied - 48 pgs
Gotta be the first zine I've seen that would give a rave reviews to both God is My Co-Pilot and Incantation in the same issue. Covering mostly the black / death metal scene, nothing here too noteworthy, tons of reviews, couple interviews etc. (TM)
Pete / 8 York St / Liverpool 9 1BW / England

WILD HONEY PIE #9 / $1 ppd or trade
5 1/2 x 8 1/2 - copied - 40 pgs
This zine is just too fucking good to keep to myself, so I think I'll share it with the rest of you. Revolution Girl Style is not a trend, but simply a fact of life, so deal with it. This is totally smart, righteously feminist, and direct, guaranteed to win you over by the third page or so. Includes: dumb backlash from men, Spam Boy comics, cereal reviews, Riot Grrl, aging punks, raucous Bratmobile interview, medical perils, and more enthusiasm than 95% of zines on this page. Have you sent away for yours yet? (MW)
Kristy / 922 NE 17 St. / Cape Coral, FL 33909

WILL TO LIVE #1 / $1.25 ppd
5 1/2 x 8 1/2 - copied - 18 pgs
Thoughts from two young men on a variety of subjects, very candid and very personal. Some is profound and heartwarming and some is in need of a good kick in the rear. This is truly a cathartic zine, without begin boring or melodramatic. I look forward to its' evolution. (CC)
60 Saunders St / East Hartford, CT 06108

Y. A. P. #7 / $1
newspaper size - printed - 20 pgs
Large format socio-political zine (no music). Essays on abortion rights, billboard modification, pornography, safer sex, police brutality, etc, which are mostly well written but border on the simplistic. Contains an extensive letters section. (PK)
PO Box 265 / Des Moines, IA 50302

YAK'UZ'A #5 / $2.50
8 1 / 2 x 11 - offset - 47 pgs
My first impressions - slick, professional. Pleasing to the eye. Quite a bit of music in this issue, but what caught my attention first were the interviews with Lisa Carver/Suckdog and the tour of the Mutter Museum (doctors' museum in Philadelphia). There's also a Don Caballero/Vineland tour diary, zine listings, and reviews of records that might not have seen the light of day elsewhere. (JH)
PO Box 26039 / Wilmington, DE 19899-6039

YOUR FLESH #29 / $3.95 ppd.
8 1/2 x 11 - offset (glossy cover) - 188 pgs
These cretins are too snobby and arrogant to send us a copy of their zine so I have to go and buy the damn thing. Famous for being made fun of by *Forced Exposure* Y.F. is another mid-western phone book size look at underground marketing and obscure culture that provides such a mixed bag that the cover price is almost always worth it. I picked this up because of the Frank Miller and Casper Brotzmann interviews (both disappointing) but the John Peel piece is great and while cruel as shit Debbie Goad's exposé on riot grrrl is pretty much as honest as it comes. With features like a reader's quiz with questions such as "Which pop star should receive Fundamentalist Islamic punishment tomorrow" Y.F. is always going to find a soft spot in my heart. (JD)
PO Box 583264 / Minneapolis, MN 55458-3264

ZINE #5 / $ 1ppd
8 1/2 x 11 - offset - 32 pgs
Well, being a zine review of Zine, I guess I should tell you what it's all about: Oregon and music mostly. With interviews with No Means No, show promotor Ray Hessel, lots of record and show reviews and a good story about the "Death of a Rock Star" (not Curt). Zine is good (I've always wanted to say that), but mostly for Oregonians, I recken. (JX)
PO Box 136 / Corvallis, OR 97339

ZOOM #7 / $1.00 ppd
5 1 / 2 x 8 1 / 2 - copied - 14 pgs
An odd combination of 50's-era clip-art and short essays expounding on the editor's likes (death metal, tabloids and Valentine's Day) and dislikes (winos), and a few pages' worth of Greg Fiering "Migraine Boy" comics. While there is a fair amount to look at here, a little more writing would be a definite improvement. (JH)
418 Ave H./ Snohomish, WA 98290

BAD GIRL #1 / 1 stamp
The editor has chosen this as a cathartic exercise with words on Ramona Quimby, and what it's like to be a woman in this fucked up world.
Stacy / 7634 Plum St / New Orleans, LA 70118

BIG MISTAKE #3 / $1.00 and a stamp
Way sloppy stuff here. Clippings, opinions, Horace Pinker, All, reviews etc. If you're going to do a zine, why not take some time and put a little effort into the project? Total fuckin' chaos to the eyes.
PO Box 532 / Manlius, NY 13104 - 0532

CHUMPIRE #32 / S.A.S.E.
One pager of reviews.
2337 PA Rte. 309 / Orefield, PA 18069-9530

CRAP #5 / a very nice letter, I'm not kidding!
A zine focused on skating with pictures and words on the sport, along with Rancid, reviews, and opinions.
Marc Rosendahl / Bleiberg 63 / 40885 Ratingen / Germany

CRASH POSITION #5 / S.A.S.E.
Here's another one pager that has expanded it's format. Opinions, reviews, letters, the Hate Box, an ode to Mt. Dew and more.
Cris Spliedt / 115 Autumn St / Lodi, NJ 07644

DORKS ILLUSTRATED #2 / 2 stamps
A zine that says a lot of stupid things. Green Day, lists, opinions, reviews of cereal, and more.
HC 30 Box 164 / Maysville, WV 26833

FARM PUNK INT. #1 / S.A.S.E.
These guys put out pamphlets on how to make your own food. If you're truly D.I.Y. you should send for this. Smashing the State through food is where the revolution is.
Marko / Rt 1 Box 304 / Whitwell, TN 37397

FUDEZINE #4 / 1 stamp
Words on unity, government, control through mass media, a story, and lots of other things.
PO Box 24562 / Federal Way, WA 98093-1562

GOOD CLEAN FUN #7 / $1 ppd.
8 1/2 x 11 - copied - 10 pgs
Some comics (reminiscent of *Hate*), a few reviews, and personal stuff. Pretty ziney.
Gene Mahoney / PO Box 843 / Redwood City, CA 94064

GREGJAW #? / S.A.S.E.
The latest installment with Gregjaw having a bad day, getting jumped, dealing with maggots (not the insect mind you) and going out to eat.
46 Harmon Ct / Edison, NJ 08837

HEAVY ROTATION #2 / $1.50 ppd
Reviews, favorite all time lyrics, opinions, etc.
Bob Suren / 3421 Micanopy Ter / Stuart, FL 34997

INTY BINTY #2 / 1 stamp
Interview with Lunkhead, a comic and reviews.
Tony Binty Sunby / 8315 Mt. Whitney / El Paso, TX 79904

LAMB #5 / 1 stamp
Article on socialized medicine, Little Doc's Eye, how to silk screen and more.
PO Box 3183 / Kent, OH 44240

LIBRARY PUNX #1 $1.00 and 1 stamp
Joe Gervasi brings you a new project focused on introducing you to the magical world of libraries. Reprints of various book and magazine articles from various libraries geared to help you learn and expand your horizons.
142 Frankford Ave / Blackwood, NJ 08012

MASS REVOLT #13 / S.A.S.E.
Good one pager aimed at nurturing the local scene, with news, reviews, recipe, and opinions. Give it a read.
PO Box 1242 / Allston, MA 02134

MAX #6 / 1 stamp
What the hell? Stuff on San Diego that wanting to be funny, but doesn't quite make it.
PO Box 366 / Fairfax, CA 94930

MUCKRAKER #3 / $1.00 ppd.
Nels Cline, Merle Allin, Rocket From The Crypt, reviews, etc.
2445 Third Ave So. #C21 / Minneapolis, MN 55404

NO FONDUE #1 / S.A.S.E.
A new one pager where the editor lets loose with what's on her mind.
30 Sylvan Ave / Chelmsford, MA 01824-1847

NO FUTURE #1 / $2.00 ppd.
A lot of shit about the Sex Pistols and Sid Vicious. Who cares?!? Reviews, opinions and clippings.
101 Harrisburg Pike / Dillsburg, PA 17019

POPULAR DELUSION #1 / 2 stamps
Opinions on religion, penpals, college, clippings, reviews, etc.
Joel McLemore / PO Box 47 / Stilwell, OK 74960

PUMP IT HOTTIE #1 1/2 / .26 cents and 1 stamp
Midget Farmers, reviews, and stuff on Vanilla Ice. Why bother?
2208 Mallard Lane SE / Decatur, AL 35601

RADIO RIOT #35 / S.A.S.E.
The second to last issue. News, views, and reviews, not to mention character. I already miss this zine, and it's not quite through. Name your price!
19 Union St / New Brunswick, NJ 08903

RANDOM THOUGHTS #6 / $1.00 ppd.
Lots of opinions and a poem.
Box 33-345 E. Broadway / Vancouver, BC / V5T 1W5 / Canada

RATS AND CHEESE #5 /6 / 3 stamps
The double issue you've been waiting for! Sloppy Seconds, Sisters Of Morrissey, Blanks 77, reviews and Punk of the Month! Step back!!
Mark Death / 8506 Mapleview Ave / Richmond, VA 23294

ROCKFIGHT #5 / $1.00 ppd.
Home, Everready, Disagree, Blug, reviews, poetry, etc.
Shane / 1015 Nokomis / Clearwater, FL 34615

SKUJELLIFEDDY #5 / 2 stamps
Handwritten mess with opinions, t-shirt reviews, Guy Piccioto worship, comics, etc.
Slinky / 23 North St / Collinsville, CT 06022-1142

STICKERS #0 / $1.00 ppd.
Okay, these aren't zines, but they provide information just the same. Stickers with an Anarchist slant in many shapes, sizes and colors.
Elli / PO Box 51465 / Raedene / 2124 Johannesburg / South Africa

THE SECRETS OF LIFE AND DEATH #29 / **KITTY LITTER** #7 / 1 stamp
A combined split issue with the Statics, Primate 5, movie reviews and more.
1611 1st Ave West #6 / Seattle, WA 98119

WORMHOLE #1 / $1.00 ppd
4 Past Midnight, and reviews.
11 Alice Way / Unstone Green / NR Sheffield / S 18 5DN / England

YAHTZEEN #7 / $1 ppd
12 x 9 1/2 - newsprint - 28 pgs
"This issue is dedicated to the memory of Kurt Cobain." Sponsored by Warner Brothers.
PO Box 2275 / Fargo, ND 58108-2275

Drastic Solutions, from Toronto, has been around since 1988. Paul has written extensively on matters political and otherwise with great passion. I was very interested to hear what he had to say about the Middle East and related issues, I hope you will be too. Interview by Carrie Crawford

MRR: Okay, I will be up front with you, the reason I like your zine so much is because it is overtly political, something I feel is wholly lacking these days.

Paul: Well, that is the whole reason I started doing *Drastic* in the first place. The zines around at the time were mostly music zines and I really wanted to write about politics which, to me, are integral to hardcore. My purpose for doing it is two-fold, first it is a tension release, it is a stress valve for me and two, I really want to challenge people and expose them to ideas they might not have been previously exposed to. I started covering the Palestinian issue in number 4 and have continued to write about this since.

MRR: So tell me what you think of popular conceptions of terrorism?

Paul: The term terrorism generally in most people's minds and the media addresses one or two or a small group of individuals in balakavas and AK-47s hijacking something, that is the vision of a terrorist. But I think the kind of terrorism that occurs on a wholesale, statewide basis, like the kind of terrorism your country is involved in, has a much more dramatic and devastating impact on people. And that is not considered terrorism, where small acts of violence, out of context, are considered terrorist acts. This has always bothered me about Israel, because if you look at the number of people killed since the Intifada it has been so minimal for Israelis and in the thousands for Palestinians. It is that kind of hypocrisy that fuels my writing.

MRR: After the bombing of the World Trade Center in New York, I got really interested in learning about different groups from the Middle East that are seen as terrorist, and I found that many of these groups are merely communities striving for self-determination against very powerful forces.

Paul: Absolutely. I have often made the point that if you are neither Jewish nor Arabic, perceptions of the middle east for the most part will be generated from an interest rather than really having a heartfelt, personal response. I have family in Lebanon, so this is a very personal issue for me. I don't want to be prejudicial and say that you can't be interested in these issues unless your family in from this area, but at the same time it seems that it is too difficult for even "liberals" to be critical of Israel, for a variety of reasons, such as being labeled anti-semitic.

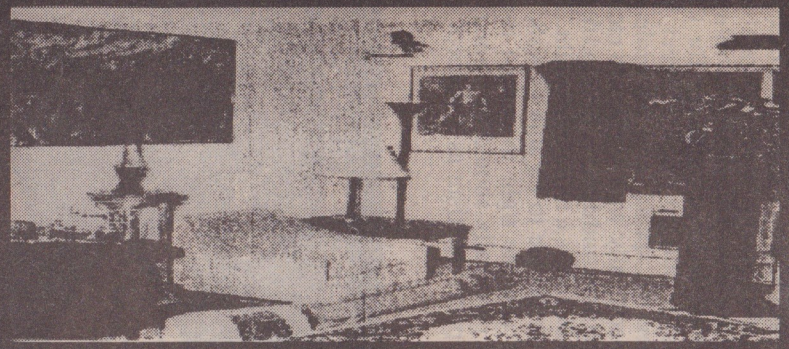
MRR: I am interested in what you've written about pacifism and what sort of role that plays in our life.

Paul: In this city we have a big problem with white power skinheads and the rise of fascist violence. The First Amendment comes into play a lot because there are many people who believe in protecting the hateful speech of these groups above anything else and are then not willing to hold these folks accountable for their actions or able to draw a direct line between the speech and the violence. But specifically with regards to racism and pacifism, and direct action and fighting back, this is a more basic right. The right for people to be able to walk the streets and the right to defend themselves physically should be primary. I can support pacifism as a concept and see where people are coming from but what really irks me is when people preach pacifism to a community that has come under attack. It is so ironic that the most ardent pacifists tend to be white and for white people to tell people of color that they shouldn't defend themselves, I think it is absurd.

MRR: So, are you still involved with music?

Paul: Yes. I do Spam Dagger records and distribution and help put on shows here. At the moment I am working with a small colective to try and put together a record swap. Music is really an important and powerful thing for me.

Drastic Solutions / PO Box 664 / Station C / Toronto, ON / M6J 3S1 / Canada



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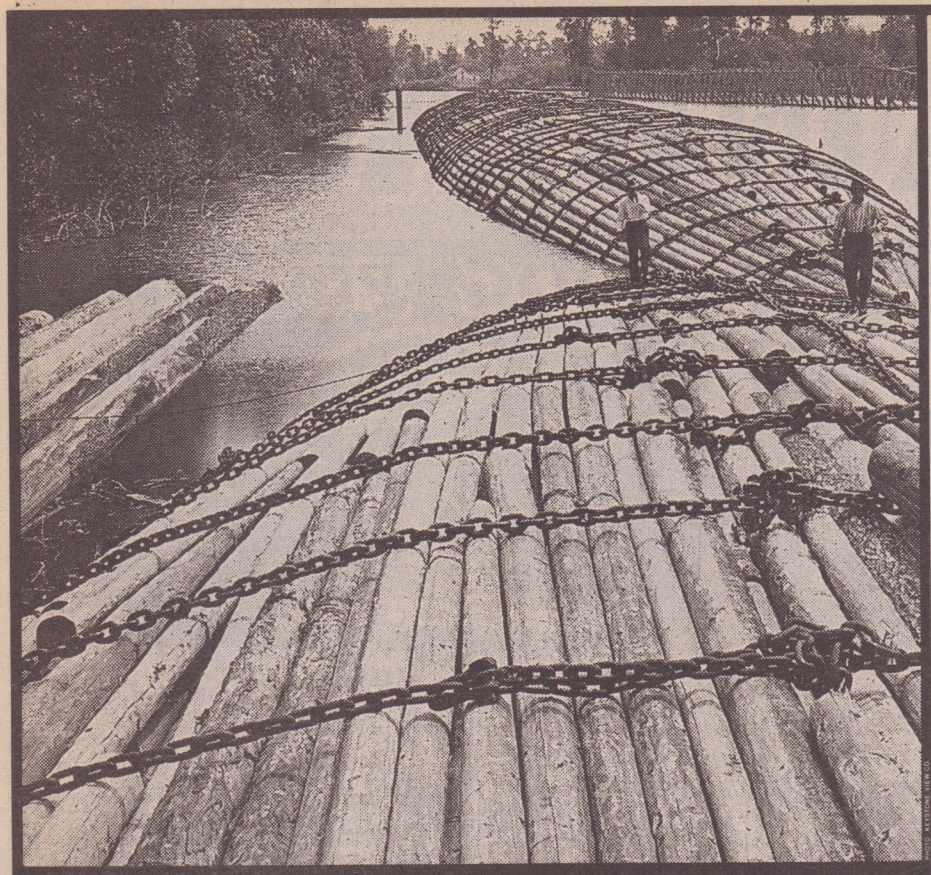

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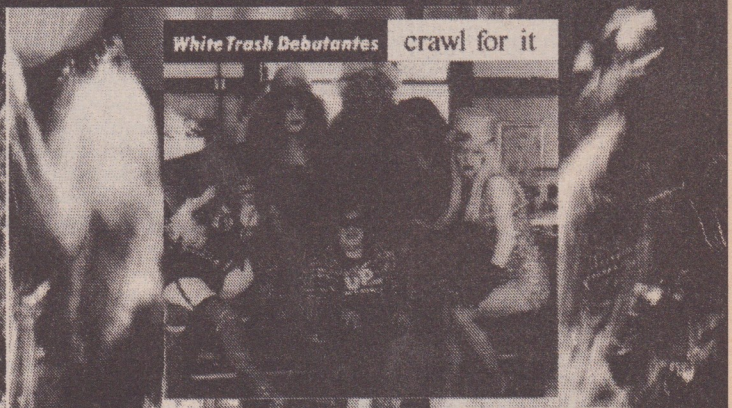

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VIDEO FOR TRADE: Dead Can Dance, Current 93, Siouxie, Tori, Kate, Diamanda and others. Send your list for trades + a SASE for my list to Robert, 2601 West Ave. #909, Newportnews, VA 23607

RIGHT THINGS want to play your show or party. West coast tour late July 94. If you can help in any way write: Right Things, P.O. Box 9034, Bremerton, WA 98310. $2 demo available.

MOTHERFUCKERS fourth release out now. $2 postpaid cassette. We Suck-Get Fucked-Fuck You! Scumpunk forScumfucs. Free stickers write: MF's 4765 S. 26, Milwaukee, WI53221.

SHITLICKERS "Cracked Copskull"/Anti-Cimex "Anarchist Attack" split 7" with original layout and songs! Two hard-to-get '82 classics on the same excellent quality repress!!! Prices $4 (Europe) $5 (World). Wholesale prices $1 less (5 copies and up)from: Selfish Records, Ropice 281, 73956 Trinec 6, Czech Republic. Trades considered, I want ep's : WCF, Absurd, Peggio Punx-1st, Don Dar-1st, Agent Orange, Zmiv.

VIDEOS (PAL) SALE/TRADE: NoFx, Beastie Boys, Green Day, Rancid, Op Ivy, Bad Religion, Ramones, Les Thugs, Neurosis, Dickies, Screeching Weasel, New Bomb Turks, Toy Dolls, Boredoms, Husker Du, Extreme Noise Terror, Unsane, Black Flag, Mudhoney, Sonic Youth, Jawbreaker, Dinosaur Jr, Rollins, Discharge, Devil Dogs, Down By Law, Therapy?, Bad Brains, Snuff, All, Descendents, House Of Pain and more. Marco Sannino, Via Monteverdi 43, Palermo 90145, Italy. Send $1 for list.

FREE DEMO! The late 70's early 80's style punk rock band "Nightbreed" is now offering a free 4 song demo tape as a prelude to their upcoming album. Write to Nightbreed c/o Todd Kinckener, 538 Congo Rd, Gilbertsville, PA 19525

WANT TO BUY all the White Flag 7" and LP's; Necros Conquest LP; A.O.D. Hunongous CD; Toxic Reasons Nobody Tells Us 7"; Melvins Love Canal 7"; Viva La Revolution Comp; Blind Illusion CD; Downsyndrom 7"; MIA Murder...LP; Battalion of Saints-2nd Coming LP; Riot Narita LP; Stalag 13 "In Control" CD; Mother Firesnake 7". Jeff Watters, PO Box 1912, Stn. B, London, ON N6A 5J4 Canada (519)433-5319.

MAXIMUMROCKNROLL music classifieds

FOR SALE 7"-DK-man with the dogs orig., Disorder-Complete Disorder, GBH-Catch 23/Hellhole, Peter and the Test Tube babies-Run Like Hell, Banned From the Pubs, Rabid-Bloody Road To Glory, Disrupters-Shelters for the Rich, best offer. For list send S.A.S.E. to: Dave Stokes 146 Queen St. E. Box 12 Sault Ste. Marie, Ontario, P6A 1Y5 Canada

FOR SALE 7"ers- Discharge, Negazione-Nightmare, Subhumans-Demolition War, Religious Wars, Rats, Skeptix-Peace Force, U.K. Subs-Live in a car, Tomorrow's girls, UK Decay-Sexual, Misfits-Beware orig. many more 7"s and albums by these bands and more. For list send S.A.S.E. To: Dave Stokes 146 Queen St. E. Box 12 Sault Ste. Marie, Ontario, P6A 1Y5 Canada

PIZZA BOY DISTRIBUTION: All of the latest titles from the following labels. Revelation, Victory, New Age and others. Send a SASE for list. Pizza Boy Records, 4 Madison Dr., Flanders, N.J. 07836. Iripoff no one.

SOUND IDEA DISTRIBUTION- Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms. Store opening in Tampa, Aug. 1994. Sound Idea distribution /3421 SE Micanopy Ter/Stuart, FL 34997

BOOTLEGS OUT THE SHITHOLE in the Sound Idea catalog. Send 2 stamps or 4 IRCs for 12 page catalog. Bootleggers get in touch. Sound Idea distribution /3421 SE Micanopy Ter/Stuart, FL 34997

T-SHIRTS, RECORDS, VIDEOS, CD's and more! Send 2 Stamps or 4 IRC's for 12 page catalog. Send samples and working terms for consideration. Store opening Aug 1994. Sound Idea/ 3421 SE Micanopy Ter./Stuart FL 34997

SURE, I'LL CARRY YOUR STUFF! Send samples and working terms to Sound Idea Distribution/ 3421 SE Micanopy Ter./Stuart, FL 34997

WANTED; recordings of Deviated Instinct's Peel Session, both Electro Hippies demo's and Lydia Lunch records, posters, photographs and T-Shirts. Benjamin, 37 West Road, Bourne, PE Io 9 PS, United Kingdom

BANANA SPLITS, H.R. Pufnstuf, Ultraman, Johnny Sokko, Planet Of The Apes (T.V.), Land Of The Lost. I have episodes of these but need more. Let's trade! Also looking for Lancelot Link episodes! Kev, PO Box 5461, Laurel, MD 20726.

PUNK JUNK and somthing's going on in the heartland a half hour from the country music capital of the world. Underground comp tape $3 ppd ($5 world). Send two stamps for The Scene Zine. The Pink House c/o Mitch Potts, Springfield MO, 65806. So what are you going to do to tip the scales? This is the shit!

FOR SALE: Escrement Of War: Cathode Ray Coma CD US $18 (incl. P&P, air-mail), order 10 copies for US $100 (incl. P&P by surface) from: Jari Juho, Vasav. 19B, 63356 Eskilstuna, Sweden.

PLAINFIELD/MOLTRIFFID split 12"out now!!to long to be punk.7.00p.p. grotus mother of pearl7" 3.00p.p. cum dumpster 7"3.00p.p.,horsey 7" 3.00 p.p. smelly records p.o. box 16191 s.f., ca.94116

DEPRESSION records twitch sold out, pecker tracks 7"3.00$p.p., boneyard 7" 3.00 p.p., boom and the legion of doom 12" 7.00 $p.p., b.l.o.d. 7"3.00 $p.p., plus many others send for catalog today. p.o. box 219 battle creek, mi. 49016-0219

WANTED: Rare Beastie Boys, vinyl, videos, promos, flyers, lyric sheets, anything to do with Beastie Boys. Send your list and price to Ralph Petrolli, 742 Carmen Ave., Westbury, NY 11590.

WANTED ITALIAN METAL: Death SS, Paul Chain, Requiem, Black, Run After To, Eversor, Bulldozer. Also Void "Potions" demo, Last Rights Hitler sleeve 7", Witchfinder General, Venom colored vinyl, picture discs, bootlesgs, merchandise. George DiSilvestre, 1439 Towlston Rd., Vienna, VA 22182.

ATTENTION- all ye sinners. Redeem your soul with my latest offering of Misfits, Samhain, & Danzig 45's & LP's, originals, autographs, & misc. Tape of Misifits 7"s, $10 ppd. Those who were there share your stories & lore, zines & photos. Heaven Mail Order is alive! Send a stamp to: Patrick S., PO Box 173, Silvis, IL 61282. (309)755-8311.

PUNCHBUGGY: Canadian power-pop. Yea, not just the same old stuff. "All Nite Christian Rollerskate", CD, Cd, out now on Enguard/Cargo Records. Write for details and free newsletter and sticker. Sappy, happy, stupidity. Enguard Records, 2230 A Coursol St., Montreal, P.Q., H3J-1C5. Punchbuggy, Punchbuggy, Punchbuggy!

PUNCHBUGGY US/CANADIAN tour June-Aug 1994. Power-pop mayhem, plus a good game of roadhocky or stickball. "All Nite Christian Rollerskate", CD, CS out now on Enguard/Cargo, Fun, Fun. See you on tour. For newsletter and list of dates write Punchbuggy: 50 Woodbury Cres. Ottawa, Ont, K16-5C8.

PUZZLEHEAD/VERBAL ASSAULT looking for any live video, live tapes, bootlegs, demos, XL shirts, or other rare stuff from both bands. All replies would be immensely appreciated. Noah, PO Box 408, Boston, MA 02102.

WANTED: Live, demo, radio video, practices, studio, of these bands; G-Whizz, Regan Youth, Nip Drivers, Filth, Youth of Today, Odd Numbers, Thatcher on Acid, Pansy Division, The Hated, Heroin, John Henry West, Young Ginns, Antioch Arrow, Blatz, Yeastie Girlz, Social Unrest, Bratmobile, Authorities, Soup, Bikini Kill. Will buy or trade. Ryan Ravenna, 7310 Circlebank Dr., Raleigh, NC 27615

PHALLACY "Against It" EP 3 songs, Brutal guitars, heavy, shit ugly NYC hardcore with lyrics a lot more politically progressive than its forefathers. Colored wax for mail order only. $3.00 postpaid. Tragic Life Records, POBox 060-623, S.I.N.Y. 10306. Most trades welcome. No checks.

AUCTION: V/A: History Of punk; Daffodils To The Daffodils...; 20 Of Another Kind. Also Venus & The Razorblades Punk-a-Rama/I Wanna Be-12"; Action Waiting For The Man-12"; Viletones-Saturday Night Sunday Morning-Live LP & Screaming Fist-12"; The Undertones-The Undertones; Pork Dudes-Tight Pussy/ Making Bacon-12" (yellow); Stanely Frank-Rejected-12". Daniel, 124 Webb, Asbestos, PQ Canada, J1T 1NG.

VIGIL, CONVICTION x members; looking for experienced bass player in PA, NJ or surrounding areas for new straight edge band Vigil. Lots of shows. For inquires or band info write to; A. Gasper, 5 Granada, Briarcrest, Hershey PA, 17033 or call Jim Winters at (717) 969-2147

HEY IF YOU ARE interested in being on a comp. tape send any recorded material (HC/Punk/Spoken Word/anything) to; K-RaD Comps. c/o Mark Protas, 1017 Oak Knoll/Sugar Land, TX 77478. Garage to studio quality. Send logos etc. to be included on one page newsletter with tape. Everyone contribuiting gets a free copy.

SLEEPER, NEW LP "Preparing Today For Tomorrow's Breakdown". First 150 copies pressed on gimmicky bubblegum pink wax. Going Fast. Out now on Excursion Records. LP is $7.00 postpaid. Maxi CD containing first LP and 7" is $10 postpaid. US tour this summer. Excursion records, POBox 20224 Seattle WA, 98102

SLEEPER will be touring the US later this summer. If you can help put with a show, please contact us. No insane door prices. All ages only. Please write or call us. Sleeper c/o John Lisa, POBox 060-623, Staten Island, NY 10306 (718) 727-2548 leave message

FOR SALE: SUB POP + AmRep early singles, Dischord, X-claim, Touch& Go, Revelation, Toxic Reasons, Deep Wound, Antidote, AOF 7"s, SXS stuff and hundreds of others. Offers? Send $2 for big list/info to: Grant Dow, POBox 497, CH-6617 Ascona, Switzerland.

ATTENTION ALL HARDCORE / grind / crust / noize bands & lables!! New up and coming lable / distro wants to distribute your records, tapes, etc. 150% no rip offs! Fast, brutal and chaotic hardcore, grind, crust, noise tunes is what we want to release and distribute. Please send samples and reasonable wholesale prices to: S.A.M., 427 Jemez Rd., Santa Fe, NM 87501, USA. All mail answere!!!

UNDERBELLY demo just out now! Just $1.00 gets you a demo that is an important addition to any scik, twisted, individuals music collection, and by some slim chance, you don't like it, you can tape over it! Don't delay! This is the chance of a lifetime. Cash only to: Underbelly c/o Kanada Productions, 52 Pacific Ocean Dr, Brick, NJ 08723

HARD, FAST, LOUD - H.F.L. Huntington Beach, CA. Hardcore. 'Old School Pride' 7" colored vinyl, 5-song EP $3.50 ppd. Check, cash or M .O . to: Lethal Records, P.O.Box 14868, Long Beach, CA 90803-1414

MAXIMUMROCKNROLL music classifieds

THE BROOK a groovy kinda crunchy weird band releases a 40 minute tape featuring 24 track studio songs and live tracks recorded here in goo ol' conservative Canada's national capital Ottawa. But we kicked it!! $3 or a blank tape will give you our stuff! Everyone write, stay open minded. Steve, 269 St-Jaques, Vanier Ont, Canada K1L 5G6

INK BEAT ZINE now available! Interviews with SFA, Skankin' Pickle, Slapshot, Bouncing Souls and The Mighty Mighty Bosstones. $2.00 postpaid. Bands and zine send in stuff for review. Ska, Punk Hardcore, Mod, Surf, Surf, Psychobilly, anything! Bands interesend getting interviewed? Send SASE for ad rates. Nick, 2077 North Dr, Seaford, NY 11783

FOR TRADE (ALL ORIGINALS): Rattus "Rajoitettu" 7", Lasta 7" comp, Bastards "Maailma Palaa" 7", E.N.T "Juz Burladingen" lp, Disper-Azione 7", Varukers "Led To The" 7", Conflict 1st 7" Send lists to A Tuominen, Mantytie 7as.3, 58500 Punkaharju, Finland

KILLING JOKE WANTED (Again since no one bothered to answer my last ad) "Ha" 10" live ep. That's all I need, help! Also looking for any rarities. Write me; Moe! 1557 Pete Ct, Manteca CA, 95337 USA

DEMOLITION DERBY and PBR (Pit's Bull Records) are interested in trading records with other labels. We have Mummies, Supercharger, Monomen, Apemen, NEw Bomb Turks, A-Bones, Gaunt, Beavers, Southern Culture On The Skids, Teen Generate, Stepford Five, Vice Barons, Man Or Astroman?, Fruitcake, NTC, first Things, first Drunks With Guns, Panty Boy, Antiseen, Bunnybrains. Only interested in trading for vinyl releases no fucking cd's. Send your list to Kris Verreth, Tervuursestwg 1h, 1820 Perk, Belgium. Or fax 32-2-751-57-85. records also availble mailorder for one 7"/$5 ,three 7"s/ $12, seven/ $27, ten/$35. Prices postpaid anywhere.

HATED AND GLITTER Please contact us if you have any old Hated records that you would like to sell (no stupid prices), becuase we would like to buy. Also send us zines or letters, especially if you love glitter, in return for zines and letters! We will write back, hurry! K8 and Frank, 2937 McCart, Apt. 27, Ft. Worth, TX 76110.

VIDEOS AVAILABLE for trade (300+) I have GG, Agnostic Front, Bad Religion, AOD, 7 Seconds, Broken Bones, DI, Dayglow, DOA, Fugazi, L7, Lunachicks, Meatmen, SNFU, MDC, Social Distortion, Toy Dolls, UK Subs, Warzone, Discharge, Fang, Dr. Know, and lots more. Your list gets mine even if yours is small. Joe Morgan, Goshen Mobile Estates #80, Torrington, WY 82240.

FOR SALE: Tons of rare 7"s and albums. Bad Brains, Chaos UK, Chaotic Dischord, Dead Kennedy's, Discharge, Disrupters, Disorder, Exploited, GBH, Iggy Pop, Lewd, MDC, Misfits, Partisans, Peter and the Test tube Babies, Special Duties, Subhumans, Toxic Reasons, U.K. Subs, Loads more. Send S.A.S.E. To: Dave Stokes 146 Queen St. E. Box 12 Sault Ste. Marie, Ontario, P6A 1Y5 Canada

OLD ASS PUNK RECORDS. All kinds of shit. Early necros to Meatmen or all Revelation colored saucy garbage. Rare G.B.V. records. Reach deep. Buy all Cigarhead poop. Thanks. Catharsis, PO Box 627 WBB, Dayton, OH 45409-0627.

SSD/DYS VIDEO $15 US $17 world. Anal Cunt "Morbid Florist" 7", Nightstick 7" w/ ex Siege members, Bzrker "Taking The Law" 7", STP "Only Lies" 7", Out Cold/ Psycho split 7" $3 each US, $5 world. Anal Cunt "Morbid Florist" CD $5 US, $6 world. Toe Tag "Reality" CD $10 US, $12 world, "Reality" cass $7 US, $8 world. For a complete list of rare Boston HC (FU's, DYS, Stranglehold, Vile, Deathwish, Deepwound, Sam Black Church, Siege, Kilslug and much more) write Boston's finest, PO Box 58, Boston, MA 02134.

DRIVE ILLEGALY AND get away with it! Get the new demo by Farm Use. Ex-Rectal Pus members, Dammit and Scotty-pus, reunited for shit even more stupid than they used to do! It's weird. It's Conway Twitty risen from the dead. Send $2 or blank cassette to Bovine Productions, 422 Orchard Ave., Rocky Mount, VA 24151.

MISFITS SALE! 12"s: "Al's Bar" (gold) $50, "Ghoul's Nights Out" $30, "Evilive" German edition $25, "Earth A.D." (gold) $25. 7"s: "Walk Among the Dead" (blue) $20, "Spook City" (blue) $20, "4 Hits" $35, "Back With Bang" $10, "Evil Is..." $35. Call/ write for reservations or send cash/ checks to Chris Eckley, 12614 S.E. 7th P.L., Bellevue, WA 98005. Phone (206) 454-0849.

77 UK PUNK ONWARDS. Vinyl, videos, memorabilia- over 2000 items. We also buy USA/ UK stuff! Send IRC to: North Records, 32 Cecil Street, Blackpool, FY1 3RA, England. Mail order catalog available. We are a two man corporation!

LIST #16 OUT OF RARE and not so rare punk/ indie stuff. Mostly 7"s, rare, out of print (heck, all vinyl is out of print these days), one-of-a-kinders, color vinyl, for now. Indie/ punk/ HC/ alternative titles. Send a stamp (USA) or IRC (foreign welcome) to Andorra Records, Dept. A, PO Box 3021, Montebello, CA 90640.

BANDS NEEDED FOR GRIND/ NOISE tape/ comp, first of hopefully many. Bands send tape with song or songs to Hater of God, John F. Moran, 2159 14th St., Troy, NY 12180. Demos for sale: Monster X (Albany style sXe grindcore) $2.50 ppd. Herbivore (brutal noise from 14th Street) $2.50 ppd.

QUICKSANDS demo, when they were Moodog, is once again in print. Available for #3 postpaid. Cash only! Please! Distributors please get in touch for super-low price! Moondog, 58 Lynhurst Ave #1L, SI, NY 10305. See MRR #128!

ANAL SOCIETY has now changed to Blink#4 out now! Next issue check out Capitol Punishment, Cake live, Lotion and more. Lots of reviews. Send in all your stuff for review (we also review home videos). Free ads and classiefied (for now). Write: Blink c/o Fia, 16910 N.E. 8th Ct, N. Miami Beach, FL 33167

VIDEO: Bad Brains, Beastie Boys, Big Boys, Black Train Jack, Body Count, Boredoms, Born Against, Buzzov-en, Cheap Trick, Circus Lupus, Citizen Fish, Cows, Cupid Car Club, Cypress Hill, Dag Nasty, Didjits, Drive Like Jehu, Dwarves, Fear, Fishbone, Flaming Lips, Fugazi, Godflesh, Hammerhead, Helmet, House of Pain, Ice Cube, Ignition, Iron Cross, Jawbox, L7, Laughing Hyenas. Send one dollar for list. Joe Hunter, P.O. Box 671273, Dallas TX 75367.

THE BELLRAYS are brutally honest rock and soul like Stax meets Apple. Send 6 bucks ppd for "in the light of the sun;" the 12-song tape on Vital Gesture Records. P.O. Box 1532, Riverside CA 92502. Just fuckin' do it! Now!!

VIDEO: Melvins, Mighty Mighty Bosstones, Ministry, Minutemen, Nation of Ulysses, Parliament/Funkadelic, Pavement, Pitchfork, Ramones, Rites of Spring, Rocket from the Crypt, Rollins, Scream, Screeching Weasel, Seven Seconds, Skinny Puppy, Sonic Youth, Soulside, Spacemen 3, Spinal Tap, Sun Ra, Supersuckers, Surgery, Unrest, Urge Overkill, Velocity Girl, Village People, Void, Ween, White Zombie, Yeastie Girlz, John Zorn, and more. Send one dollar for list to: Joe Hunter, P.O. Box 671273, Dallas TX 75367.

VIDEO WANTED: Big Star, Bikini Kill, Boredoms, Brown, James, Cocteau Twins, Cupid Car Club, Daisy Chainsaw, Desiderata, Fastbacks, Five-Eight, Galaxie 500, Kepone, Kingface, Kinghorse, Masters of Reality, Nation of Ulysses, Orb, Parliament / Funkadelic, Rocket from the Crypt, Ruins, Shudder to Think, Spacemen 3, Unrest, Velocity Girl, Verve, Village People, Ween, Wool, or Zorn, John. Joe Hunter, P.O. Box 671273, Dallas TX 75367.

FOR SALE: NAPALM DEATH/SOB split flexis (Original copies, released by Ultra Fast Rec., Japan '89) for $6 including p&p by airmail to everywhere. Address: SHJ-rec Risto Eronen, Tunnilantie 186, 58920 Kolkontaipale, Finland

AIRPLAY MATERIAL needed for NJ/NY metro area punk/ free-form radio show. Send to: Diane's Kamikaze fun machine c/ o WFMU-FM, Upsala College, East Orange, NJ 07019 Top o' the heap lately: Vanilla Trainwreck, Rig, Muzza Chunka, Meices, Dazzling Killmen, aMiniature, Sausage, Sleeper, Sanity Assasins, Neurosis. Send Background info and tour dates for publicity too.

HANSON BROTHERS video-live in hamilton 5/10/93 plus in Toronto 5/12/93. Both excellent quality name brand tapes for $22 in the US, (Canada in canadian dollars). Casho or money orders to: Michel Gagnon, 1550 9iem Rue, Grand-Mere, PQ, G9T 5M5 Canada

OUT NOW! MASSKONTROLL'S 9 song demo. Ear-Shattering Portland Chaos from Ex-Members of Resist, Deprived and Demise. $3.60 (US), or $5 (Foreign) to Consensus Reality, 1951 West Burnside #1654, Portland, OR 97209, USA. 'Zines +Tape Labels: Write for compilations and interviews.

MAXIMUMROCKNROLL music classifieds

POP/PUNK/METAL: Major and indie cassette and CD deletions cheap! Cassettes $2.99-$3.99, CDs $4.99-$10.99. Free Flyer/catalog. Just write: Infernal Racket Studio 122, PO Box 443, Owosso MI 48867-0443 (Overseas send IRC)

WANTED: ANOTHER STATE OF MIND the legendary documentary film by Stuart/Small productions featuring Youth Brigade, Social Distortion, and Minor Threat. Will pay $15 for good dubbed copy. Serious inquires only. Scott Wyman, Marist College, Box 3-1674, Poughkeepsie, NY, 12601

OI! TWO PUNKS Want to start a band. We're looking for a drummer and a bassist in the NYC/Bergen County, NJ area. We really like Vice Squad, Chaos UK, UK Oi! and Beer! Write me! Mimi 262 Oakwood rd. Englewood, NJ 07631

GG ALLIN LIVES on your T.V. An hour long video of his disgusting stage antics. There's shit everywhere on this one. Plus special news footage of hils life and death. Great mother's day gift! $10 cash only. I don't want to deal with the post office. Fecal, P.O. box 253, Syracuse, NY 13210

GG ALLIN: Rare bootleg 7" featuring 8 live songs recorded from Houston, TX in 1993. There's only 200 pressed on diarreah colored vinyl. Get it while it's still available. Only $7 cash. Fecal, P.O. box 253, Syracuse, NY 13210

BEST OFFER: AOD "Let's BBQ" 7"ep 1st pressing. FU's "Kill for Christ" 12", Subhumans "Incorrect thoughts" LP orig., Master Tape Comp. LP, Boston Not L.A. LP., Neos "Hassibah" 7"ep., Rejectors "Thoughts of War" 7"ep, S.F. Underground 7"s, Lost Generation "Never Work" 7"ep, Misfits "Horror Business" 7"boot, Tools "Smoke Filled" 7", Cramps "Goo, Goo Muck" 7" Yellow. To: Jack, 106 4th Ave. Apt. #3, Bradley Beach, NJ 07720

HEY KIDS, IT'S OUT NOW. The debut 7" vinyl e.p. on crabtree northwest film co. the three song record is titled, "chronicles of the monks burner no.10."available mail order only. Moss, p.o. box 3295 eugene, OR 97403 or 33 terrace ave. kentfield, ca 94904 7" $3, T-Shirt $7 stickers free!

HAVE RARE EARLY punk vinyl: Hubble Bubble, The Kids, Cell 609, Nuns, Mad Virgins, Chainsaw, Contingent, etc..., Will sell for the highest offer or trade (wants: Bad Religion: 1st 7", Big Boys: Frat Cars 7"). Filip Devolder, Annuntiatenstraat 92, 8000 Brugge, Belgium.

WE ARE SICK of wasting our time being complete bums and wasting our $$$ on cheetos and grape soda. So let's make some fucking records. Send demos to Figure Four c/o Rick MacDonald, #3797 FSC, Fitchburg, MA 01420. (508)342-3666 email: rmacdonald @fscvax.fsc.mass.edu

FREEDOM, FREEDOM, freedom, whooaa freedom! Sing it Aretha! Freedom, the new 7" ep from Dead fuckin' Silence! Dude! Hotter than a Misfits t-shirt... more punk than a GG turd... stamp gets catalogue at box 7206, boulder, co 80306

REDNECKS LOVE PUNK ROCK?! (and my filthy work clothes) they broke into my car twice to steal my tapes. Please help me by sending me a comp. of your favorite music (I like just about anything-new or old) Give them something new and interesting to steal. Write or send tapes to Melissa Hennings, 646 E 62nd St., Indpls, IN 46220.

SELLING ALL your records? Send me your whole list alone with price list. Be sure to send your phone #! Send your list to: P.J.N. c/o Chris, Baker Centre, PO Box 40051, Edmonton AB, T5J4M9, Canada.

DISTRIBUTORS, BANDS, + indie labels!!! 2 Edmonton punks just opened a record/coffee shop. We don't have big bucks like most record stores, and need a bit of help! Anybody interested in consigning cass, records, CD's, patches, shirts, buttons, whatever, please get in touch! Write: Punk-n-Junk c/o Chris + Marnie, Baker Centre, PO Box 40051, Edmonton Alberta, T5J4M9, Canada.

90-MINUTE COMPILATION tapes! Shazam! #1 - Teh Slobs, Oxymorons, Teh Gooch, Sharon Tate, 13 other! Shazam#2 - Nose Gremlins, 976, The Fighters, Rail, Teh Rickets, 13 more! Shazam! #3 - Naked Aggression, Godless, Resist, Dance Cleopatra, Astro Zombies, 12 others! Shazam! #4 - The Pacers, Walking Ruins, Ground Round, Surprise Truck, 13 more! Shazam! #5 - Krupted Peasant Farmerz, Tekachi, Erasermen, Chronic Thrill, Johnny Sizzle, Frank Spanker, Slowloris, Wings For Icarus, Masochistic Slavechildren, As Myliu Axilb Dlegrab Ir Rusija, Surprise Truck, and others! Shazam #6 - W.O.R.M., Dum Dum Power, Shiloh, Wrong Way Right, Skif Dank, Tekachi, Krupted Peasant Farmerz, Surprise Truck and others! $3 each!!! 2 for $5!!! Please send money to: Very Mean Man Recordings c/o Jake Pickering, 1043 East Gorham, Madison, WI 53703, (608) 259-0967. Distributors needed!

COVERS COMPILATION SERIES!!! Vol.1... The Misfits! Vol. 2...Wire!! Vol.3...Minutemen!!! Vol.4...Black Sabbath!!!! Send your best renditions (any style) to: Very Mean Man Recordings c/o Jake & Matt, 1043 East Gorham, Madison, WI 53703. Also, send originals for the Shazam! series.

DEAD SILENCE has two new releases - a 28-song cd and a 3-song 7"! Send a stamp and a nice note for a catalogue of that and other stuff of varying quality! box 7206, boulder, co 80306

LOOKING FOR SOMEONE who could tape (sell?) me the "What Are You Pointing At?" 10", the "If You Can See Through it..." 7", the Soup 7", the "Turn it Around" comp. + live tapes from Green Day, Crimpshrine, the Lookouts, Op Ivy, Cringer, Jawbreaker, J Church, Rancid... more generally everything from East Bay bands. Also looking for cool penpals from the East Bay/SF. Please write to Klur Philippe, 14 cité Aquitaine, 59222 Bousies, France.

FAILURE FACE U.S. TOUR JUNE-JULY. Call or write for more info or to help. Bob Suren (407) 283-5074 Bob Suren /3421 SE Micanopy Ter/Stuart, FL 34997

WANTED: DEAD KENNEDYS live video rarities. Collector scum seeks mint copies of rare DK video. Will buy or trade. Especially need mint copy of "IRS Cutting Edge" broadcast and mint copies of Houston @ the Island 1984 and @ Hurrahs 1979. Also non-commercially released footage sought. Send lists or info, will respond promptly. Chris Bickel, 1035 Comanchee Tr., D-16, West Columbia, SC 29169

I'M SELLING MRR #1 to you cause I like you. Send no money. First one to write will be contacted. Then it'll cost you a paltry $20. Same deal on issues 2, 3, 4 and 6. Brad Kohler, 1011 4th Ave. #3, Coraopolis, PA 15108.

WANT VIDEOS OF Navio Forge, Evergreen, Moss Icon, Fuel, Pinhead Gunpowder, Pot Valiant, Downcast, Three Mile Pilot, Chino Horde. Reasonable prices only. Looking for penpals cross country, so write. Daniel McVey, 8 Great Oak Road, Voorhees, NJ 08043.

THE SKELETORS SUCK. But they're my band, so I love 'em. We only know three songs, but our pretentious authenticity as a band is confirmed by Skeletor shirts. Our logo is printed on the back of gas station workshirts that are available for $4 ppd. Send cash or checks to Jacob Borshard, 2700 Glencliff, Plano, TX 75075. No friggin ripoffs.

GOOD TEXAS PUNK: Cherubs, Fuckemo's, Crown Roast, Glorium, El Santo, Sons OF Hercules, Stretford, Inhalants, Hamicks, Hormones, and more. These are the rarities of the future. Send a stamp for a catalog to Unclean, POBox 49737, Austin, TX 78765

WE'RE STALE FISH. You can get our 4 song 7" for 3.00 postpaid. It's kinda Garagey-Pop-Punk ??? We like it. Oh yeah, big tour this summer. Call because we want to play everywhere. Stale Fish, 72 Huffman, Rolla MD 65401. Ph: (314) 364-0904

ALSO KNOWN AS 14 song demo out now. Face To Face beats up NoFx while Screeaching Weasel fucks off. Retarded love songs about the government and you. $8.00 to; Permanent Records, 3601 7th St SW, Calgary Alberta, Canada T2T 2Y2. Well concealed Canadian or American cash only.

BETRAYAL SXE fanzine $1 postpaid. Interviews with Vic from 108, Platform and Satan. Writings on SXS, animal rights, vegetarianism and the government. Betrayal fanzine, 1648 61st Dr S. WPB, FL 33415

BLUE-GREEN GODS- warped 60 minute live tape. $4 ppd. Low-fi and wonderful. TPOS mail order catalog and sampler tape $1. No Checks! TPOS 12 Mill Plain Rd., Danbury, CT 06811 USA

COCTEAU TWINS WANTED! Good quality live tapes, magazine clippings, TV appearances, Ticket stubs, CD Bootleg, etc. Any Info? Also, Overseas correspondence would be keen too. Race/Gender not a problem! Rich 1111 East Madison #162, Seattle, WA 98112, USA

MAXIMUMROCKNROLL music classifieds

GREEN DAY, RANCID, Operation Ivy, Basic radio, Downfall, Screeaching Weasel, Queers, Vindictives, Tilt, Fifteen, Crimpshrine, Jawbreaker, J-Church, Cringer, Mr. T Experience, Samiam, Soup, Sweet Baby Jesus, No Fx, Descendents, All, Milestone,Big Drill Car, Fugazi, Superchunk, Jawbox, Nirvana, Mudhoney, Seaweed and more. (Live, demo or video). Send a SASE (foreign $1) to Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for huge list with 400 plus titles.

HEY RUDIES!!! Skanktime! skazine is looking for contributions for the second issue. Ads are still free, but space is still limited, so hurry! Issue #1 is out, it's 3 stamps or $1.00, and features Skinnerbox and Selecter interviews. C/o Seth Michaels / 186 View Drive, RR#3 / Pittsfield, MA 0121, or after June 1: 11603 Sunfish Way / Hollywood, FL 33026.

WANTED: Anticimex "Anarchist Attack", CIA 12", Wretched/Indigesti, Declino, Antischism/Subvert, Damage, Death Sentence 7", Outo, Koro. Send you lists to Oliver Simonpietri, BP 77, 75623 Paris Cedex 13, France. Sell Death Sentence new 7" for $6 ppd.

VIDEOS: over 1000 shows. GG, Dwarves, Green Day, Jesus Lizard, Bad Relition, Fugazi, Dead Kennedys, Buttholes, Mummies, Muffs, Helmet, Misfits, Lunachicks, Nirvana, Screeshing Weasel, Operation Ivy, Ramones, Shonen Knofe, Social D., Siouxie, Liabach, Smashing Pumpkins, Slayer, Rollins, Mr. Bungle, L7, Jawbox, Fear & many many more. Merle Allin, 214 E. 24th St. #5B, New York, NY 10010. Call (212)889-8334. $1 for Xlarge list.

GG ALLIN VIDEOS: Terror In America 1993 shows. Excellent quality from the master tapes with 2 sided photo covers. Lots of blood, shit & violence. Also 93 tour t-shirts. Watch for the Murder Junkies tour late May w/Jeff Clayton from Antiseen on vocals. Write. Merle Allin, 214 E. 24th St. #5B, New York, NY 10010. Call (212)889-8334.

GG ALLIN: Limited copies of the first 7" single that GG ever played on with a band called Malpractice from 1976. He plays drums on this rare single. It comes with a 2 sided cover of photos of the band. Here GG before the Jabbers. Write. Merle Allin, 214 E 24th St. #5B, New York, NY 10010. Call (212)889-8334. Highest bid.

SHARP MAILORDER, PEORIA: More than a year ago I sent you $40, and since then 2 letters, no reply. You still haven't decided between sending records or my money back? Filip De Volder, Annuntiatenstr. 92, 8000 Brugge, Belgium, (new address now!)

BABYHEAD is a Philly band. Our singer is a writer for the zine Kablooie! We are booking for the summer, and want shows everywhere. We want to play with you. We want to help you find places to play. Please write to us about anything having to do with you or us or the Philly scene. We also have a delightful 7" which is $3 ppd. write to: Babyhead, 1462 Drayton Lane, Wynnewood, PA 19096. Or call: (610)896-8163.

SERIOUS COLLECTORS of punk & wave 1975-85, Stoopid Records now open! 90 9th St., SF, CA 94103-1408 send detailed wants or call (415)626-3867, for mailorder customers bring trade from your country. Buy, sell, trade. SVN days.

RARE 7" FOR SALE OR TRADE send SASE for list. I've got Sub Pop, NYHC, punk, etc. Doing Heroin is not punk, peace, Ron: 6 Manchester Drive, Bethpage, NY 11714.

GG VIDEOS FOR SALE or trade. Also Misfits, Samhain, Dwarves, Artless, Bloody Mess, Cramps, Germs, Exploited, GBH, DOA and more. Send stamp for list, traders send me your list. Rob Seida, 312 Wayne Ave., Lansdowne, PA 19050.

LIMITED STUFF SUCKS: I missed: Screeching Weasel "Ramones" LP, Scr Wsl "Punkhouse" 7", Scr Wsl/Pink Lincolns split 7", Vindictives 7"s, Vindictives "Partytime For Assholes" 2x10", Spoke "Visualize Industrial Collapse" 7", Op Ivy "69' Newport" 7" I want them (new or used) George Jones, 1210 Patti Lane, Auburndale, FL 33823 thanks.

ERIE, PA Shooters Tavern + Microwave now booking for next 6 months. Send all responses to Larry Weaver, 701 W 8th St. #1, Erie, PA 16502. (814)455-4582. Punk/hardcore Fridays, thrash/Sat.

SPLINTER LP! The Splinter 10 Love Songs 12" is available from this address! PO Box 599 Dorchester, MA 02124. $5 US, $9 world ppd. M.O.'s to Josh Marenna, Tenacity Records.

WILL PAY $100 for Fear "Living In City" $80 for 1st Eat $50 2nd Eat $70 Forgoten Rebels - "Tomorow Belongs To Us" $10, Nips or Nipple Erectors $15, Krypton Tunes Behind Smile $10 Eues (England) $10 Martin + Brownshirts $12 Exits 7" $15 Dirty Dog 7", $100 Hillside Strangler, Child Molesters. (415)626-3867 Mark 90 9th St. SF, CA 94103-1408.

SUPER COOL indie bubblegum noise pop punk juice label will trade mailorder catalog for postage stamp. Melting Hopeufls, Footstone, Cuppa Joe, Godspeed. New music soon from Toast, Gapeseed, Mommyheads. Band-send demos. Dromedary Records, POB 17, Boonton, NJ 07005.

BEDWETTER - Distortion Noise Gods of North Carolina. 7" colored vinyl, 4-song EP. $3.50 ppd. (u.s.) $5.00 ppd. (world). Check, cash or M.O. to: Lethal Records, P.O.Box 14868, Long Beach, CA 90803-1414

RULE 62 - Brian Coakley of Cadillac Tramps & Frank Agnew of Adolescents. Great stuff for the broken hearted. 7" colored vinyl, 3 song EP. $3.50 ppd. (u.s.) $5.00 ppd. (world). Check, cash or M.O. to: Lethal Records, P.O.Box 14868, Long Beach, CA 90803-1414

DRAIN BRAMAGED - Huntington Beach, CA punks play as hard as they drink. Produced by Pete Dee of the Adicts. 7" colored vinyl 4-song EP $3.50 ppd. (u.s.) $5.00 ppd. (world). Check, cash or M.O. to: Lethal Records, P.O.Box 14868, Long Beach, CA 90803-1414

LETHAL - Southern California's best new bands. Hardcore to Noise. Lots of colored vinyl releases. Write for free catalogue & stickers. Lethal Records, P.O.Box 14868, Long Beach, CA 90803-1414

THE HENCHMEN -four song demo. The music is heavy hardcore. A must for the extreme fuckers. Members include Obituary, Righteous Pigs, and Pittbuly. Send $5.00 for demo to The Henchmen, PO Box 56484, Chicago, Il 60656-0484

"RARE PUNK RECORDS CHEAP." Huge list of rare punk, oi, and hardcore vinyl from A to Z. Must sell. First come first serve. Stamp appreciated. Brook, P.O. Box 246, Campbell, CA 95009

BEST OFFER: Whitehouse "Cream of..." Gatefold dbl Lp & "Live Action" LP, Rhythm Pigs "American Activity" 7" Ep, United Mutation "Rainbow Person" 7" Ep, Raw Power "Wop Hour" 7" Ep, Poison Idea "Darby Crash" 7" Ep 1st press blue,. Neurosis "Aberration" 7" Ep, Meatshits/Psycho split 7" Ep burgandy, Blleeaarrgghh & Son of... pink 7"s, Eat Me Tender 7", Grief/13 split 7" blue, Cocknoose "Pain" 7" Ep 1st press #337/500, Septic Death "Now That..." Lp UK. Lots more. To: Glenn, 106 4th Ave. Apt #3, Bradley Beach, NJ 07720

DESPERATE ATTEMPT RECORDS in Kentucky sucks!!! You never gave me my Rudimentary Peni LP! John @ 862 E. Havard Place, Ontario, CA 91764.

JOIN THE HARD ONS fan club. This is what you get: Laminated membership card; 8" x 10" promo photo; 30" x 20" dickcheese comics poster; a set of stickers and felt pens; one year subscription to "More Foldback" (Hard Ons quarterly fanzine). Send $15 money order, cheque or well concealed cash all payable to Hard Ons Fanclub, PO Box K5, Haymarket, NSW 2000, Australia.

WANTED: PROMO PHOTOS of Green River, All, Babes in Toyland, Halo of Flies, Danzig, Descendents, Mudhoney, Soundgarden, most of Am Rep, old SST, Cruz, Sub Pop and related bands. Please send any lists or info to Phil, PO Box 175, Georges Hall, Sydney, NSW 2198, Australia.

GEARS "Let's Go To The Beach" 7" for sale or trade. Send serious cash offers or trade lists. Also Crime 1st and 3rd w/ps, Bad Brains "Rock" LP test, , Circle Jerks, PTV, Ace Frehley, 7 Seconds all autographed, Lip Cream, SOB, Stalin. see wants next ad. Randy Lancelot, 3468 S.119th, West Allis WI, 53227. Ph: (414) 541-3717 fax 3035 (53)

RARE RECORDS SALE: Chrome Box set (6 LP's) $40, Chunks comp (Pettibon cover) $10, Faith/Void LP $6.50, Flipper "Generic" LP $7, "Getaway" 7" $10, Germs "GI" LP $12, Geza X "Rx Rock'n'Roll" 7" $7, Hell Comes To Your House comp LP $10, Massacre Guys "Behind 8th Ball" 7" $3, Motorhead "Overkill" LP $7 "IronFist" $7, Wendy O. Lemmy O. "Stand By Your Man" 7' $5, Nig-Heist "Walking Down The Street" 7" $5. Dan Zelinkoff, 1291 Gaylord Apt A, Denver CO, 80206. Ph; (303) 377-1160

MAXIMUMROCKNROLL classifieds

IF YOURE TOURING Arizona and you need a cheap place to camp and hang-out with others in the scene, Ive got the perfect place for you...I own 5 acres of desert land and I rent sections of it for $25.00 a week...if you want to reserve a section for your future visit, mail $25.00 for each week you plan to camp: Include names of people in your party and the dates you plan to stay. (The $25.00 covers as 1 to 5 people)...Ill mail back a map of how to get to the spot. And in case anyone asks when you arrive, Ill mail you a receipt showing your payment and names of people in your party...Mail to: A. McLain/ PO Box 86217/ Phoenix, AZ 85080.

SKULLS, SKULLS AND MORE skulls! I have alien skulls with eyes and tongues or just eyes or just plain! (too cool...). Also have hands and various bones. And for those of you who lacking smarts, I also have brains! Other stuff too. Everything adult size except for alien skull, its the size of your average fist. Plain skull= $5.00 ea. add $5.00 more for eyes (real glass) and tongue! (to fucking cool!) or write to: Parts, 2018 S. 1st St., Milwaukee, WI 53207 USA

VOLUPTUOUS HORROR OF KAREN BLACK, most shocking t-shirt ever! R. Kern photo, as seen in Hustler. Blk, 100% cotton (L,XL), $'15.00 p.p. plus GG Å llin, human bones and videos. $2.00 or home porno pix for catalog. Empire of the Damned/PO Box 20360/New York, NY./ 10009. Any questions, problems, please call. Scott Mayhem (212) 995-2713.

AIDS SUCKS SUCKS SUCKS fuckin sucks. Stupid guy in Texas makes tee shirts; proceeds benefit local Aids organization. Write for the boss catalog: Bills Shirt Thang, PO Box 53832, Lubbock, TX 79453. Enclose a stamp or something worth 29 cents.

SKATEBOARDERS...S.F.P.D. Slams skaters! Confiscates skates! Writes citations! Arrests made for non-payment of anti-sk8ting tix! Fuck the police! Stop police harassment of skateboarders in San Franciscos EMB zone! Write or call to support changing the anti-skateboard law at Justin Herman Plaza! Sk8ters send name, address, age and phone number (optional) to be added to mailing list for newsletter. Call Shredders Grind (415) 441-4619. Rick... sign our petition!

AGENTS OF MISFORTUNE needs bands and poets and people to contribute all sorts of stuff. Distributors write for #1 & #2. Bands send demos, 7, LPs, CDs whatever. Poets send Poems. Classifieds are free. Send S.A.S.E for cheap ad rates. 16409 SE Division, Ste. 216-138, Portland OR 97236-1931

WANTED: Fellow traveller/s to California in September to share the rent of the car, rooms, Punk/Hardcore shows and everything interesting with. Required: Alternative music listener, friendly nature, open minded and left wing ideas. Race, sex, sexual preference unimportant. Maniacs abstain. Lies not allowed, picture preferred.I am a 20 year old girl, true friendship assured. Write to Chiara Ietti, Via Lamarmora 4, Saonara 35020 PD, Italy.

AGENTS OF MISFORTUNE #2 out now. $1.25 ppd. Interviews with Not My Son and the Rickets. Music Reviews, Poetry and a bunch of other jibberish. #1 Still available $1 ppd. (Detonators, Godless) 16409 SE Division, Ste. 216-138, Portland OR 97236-1931

A SOCIAL REVOLUTION must take place, before any kind of positive change can take place. Im sick of being outnumbered by the norm. My tax dollars dont seem to be making a change. Would like to hear from other Anarchists who are sick of the Greed and Corruption which surrounds us everyday. Educate the Masses! Chris 3665 Bridger Dr. Carmel, IN 46033

PLEASE HELP: two punks are going cross country trip this summer. Please help us in finding a place to crash, getting food, meeting new people etc...Also would like to know of stores, shows, and cool places to visit. Small town or big city, please help us out - write to Kelley at 25475 Alisalave, Laguna Hills, CA 92653.

SKA! SKA! SKA! I'm starting a non-profit skazine and I need your help! Looking for: record reviews, articles, band reports, scene reports, tour schedules, classifieds, anything about ska worldwide. Contributions will be put together into a zine and distributed for free across the ska nation. Send contributions to: Catch This Beat, PO Box 252161 W. Bloomfield, MI 48325.

HELLO EUROPE! Planning a trip to Europe during summer of '94. Everyone with every interest write. I'd like to meet you, have fun and gather information on possible work/study opportunities. Write: Miller, 957 Hilyard #17, Eugene, OR 97401, USA

DOS PENDEJOS traveling from New Orleans to Chicago in August of '94. Need info on where to hang out, eat, sleep & have fun at a low cost in Chi-town and points in between. We are both kinda poor, you know? Write to: Ben, 1431 Josephine #1, New Orleans, LA 70130

CONTRIBUTIONS REQUIRED for the next issue and future issues of Ripping Thrash zine, preferably U.S. scene reports or state reports and also political/ social info or views. Next issue due out July '94. Write Ripping Thrash/ Mut, P.O. Box 152, Burton-On-Trent, Staffs. DE14 1XX, England.

ALICE THE CAMEL- a review zine by the loser festival that brought you Cheese Log. Send music and zines to Cheese Log Headquarters, PO Box 802, Fairport, NY 14450. Tell 'em mom sent you..

PEN PAL NETWORK has started. Send name, address and a forty word or less statement about you and stamps. The first three go into a booklet, and the number of stamps you send determine how many booklets you receive (with your entry included). Booklets come out the first of every month. This is no rip off. Send stuff to Further Beyond, 1210 Gregory Place, Downers Grove, IL 60515.

NIGEL ELIAS, Oh nomadic wanderer of Eureaka, Illinois, please return home. We all miss your views on the darker side of existence.

ZINE NETWORK- We're trying to get zines together in zine compilations to sell real cheap or give out at shows. What we need are free zines, trades or wholesale costs so we can compile zines into packets of 5 or 10 and sell them for postage. Non profit. Write Further Beyond, 1210 Gregory Place, Downers Grove, IL 60515.

WANTED: ANSWER ME #1. I need a copy, so let's make a deal. Write Mark, 215 Druid Hills Drive, Dickson, TN 37055.

SECOND NATURE FANZINE is starting mailorder! The list is pretty small right now but the more you order, the bigger it gets. So send a stamp for a catalog. All orders will be sent out within 2 days of receiving your order. Second Nature zines are $2 USA/ $3 world ppd. PO Box 11543, Kansas City, MO 64138.

JELLO BIAFRA & PLAINFIELD- Original record cover art limited edition laser prints autographed by Winston Smith and Jello Biafra! The authentic, no shit, genuine sleeve art from the notorious new album by "Biafra" and Plainfield. Don't be fooled by cheap imitations. Only $10 for this valuable collectors item. Send cheque or money order to Winston Smith, 465 California St. Suite 715, San Francisco, CA 94104.

ORIGINAL ARTWORK available for album covers, flyers, zines, whatever! Send your ideas/requests or choose from the "catalog" of stuff. Send a SASE to B.D. Nadalin, POBox 142, Hoboken NJ 07030

WEASEL BOY 72 pages of goofy art & absurd anecdotes. "...Whip put your wasel for a good laugh" - Flipside. "Some pretty funny moments and less macho pretensions than Bukowski" - Facsheet 5. Only $4 cash from Psychotex, POBox 470701, Forth Worth TX 76147

JOEY LAWRENCE. Live the experience. For your very own "Joey Kit" including a newsletter, pin-ups, exclusive stickers and a surprise send $1.00 cash to: The Joey Lawrence Fan Club, P.O. Box 1062, Ypsilanti, MI 48197.

7" BAGS-100-$4.00, 500-$13.00, 1000-$23.50, 5000-$104.00. Send cash or money order to: Chris Cabay, 429 Circle Ave., Forest Park, IL 60130 or call (708) 366-5646. If you live in the Chicago area I may be able to hand deliver them and give you a better deal. Give me a call.

HANDMADE SKULL CANDLES!! They come in black or white. Lare is $15 small is $8 (postpaid) overseas ad $2. Send SASE or $1 for complete candle/color list. P.O. Box 33272, Charlotte, NC 28233-3272.

ARTISTS, WRITERS, bands, brainchildrens-don't wait until you turn into a moldy sack of lethargic goob! Send me your creative projects: zines, records, tapes, comics, T-shirts and I'll distribute them through catalogs, ads etc. Send me a note and you'll get money/trades/fame in return. You'll be heard, I'll lose a lot of money and we'll all be happy! Write to Daina Mold c/o Chigger Distribution, POBox 6763, Hampton Beach, NH 03842-6763

MAXIMUMROCKNROLL classifieds

DON'T BE FOOLED The girl Jennifer who was bored as fuck and lives at 5880 W. 700 N. Rennslear, Indiana 47078 is a theif. She robbed me on Dec. 9th 1993 in Florida and fled the state. She advertised in the April issue for pen pals but watch out, she'll take whatever she can get. I guess that's what friends are for. Questions? Ivan P.O. Box 6261 Daytona, FL 32122

I'M TRYING to find V.J. Medlin. I let time slip and want to know what's up with you. K.E. Votaw 63 N. 1st St. Apt. A, Campbell CA 95008. If anyone else wants to write, feel free.

PINK LINCOLNS T-Shirts. Logo w/midget wrestler. X-Large only. $10 US. $12 world. Pink Lincolns P.O. Box 310754 Tampa, FLA 33680-0754

17-YEAR-OLD INTO SEX PISTOLS and GG Allin. Looking for punx with spare room to rent. Write Justin at 101 Harrisburg Pike, Dillsburg, PA 17019 (717-432-9194)

ARE YOU PAYING $30 for Lalapalooza? Save your stamp, I don't need mail that badly. All others, please write - I'm 22, into Subhumans, Cramps, Crass, All, Dead Kennedy's, etc. Also, I love receiving compilation tapes...so the rednecks have reason to break into my car. Melissa, 646 E 62nd St., Indpls, IN 46220.

THE EXPLOITED - Need correspondence with any and all exploited fans. Looking for rare merchandise etc, and punks who still think Wattie Buchan kicks arse. Also need to get in touch with a punk named Corey Prather from Selmar, Tennessee anyone know him? So write to: Dave Latus, #206, 2497 N. Oakland, Milwaukee, WI 53211.

ZINES send me a copy of your zine to put out in "Punk n Junks" coffee shop. Punk + skin zines, get in touch! Write P.J.N. c/o Chris, Baker Centre, PO Box 40051, Edmonton AB, T5J4M9, Canada.

18 YEAR OLD gothic punk just arrived from mars. Grave robber from outer space. Landing in fields of darkness. Only one, lonely one. Blood sucking brain eater. Stranded and wanting to contact other forms of gothic punk life. Give me a penpal or give me death! Write: Sebastian, 545 West Park Drive, Miami, FL 33172.

NEED STUFF (information, contacts, books, bibliography...) on the Native Americans' movement (the AIM, the treaty rights, the Mohawk revolt...) from the 60's till today. Any help appreciated. Thanks. Klur Philippe, 14 Cité Aquitaine, 59222 Bousies, France.

RITUALTORTURE HARDZINE - Looking for contributions. Our new zine is being compiled now! Please send your demos, CD's, tapes, etc., for review in issue #1. (Also reviewing zines & videos) were dedicated to coverage of indie (industrial, hardcore, death metal) musick and zines. Please send material to help make issue #1 a success. Thanks. Contact: Ritualtorture, 1681 Robey, San Leandro, Calif., 94578 (510) 278-4223.

TRAPPED IN A WORLD of phonies! What ever happened to the punxs with safety pins in their cheeks? 17 year old punk girl moving to Greenwich Village this summer. Into punk, new wave, gothic, mods, Warhol, safety pins, R.H.P.S., black, vampires, raves, bondage, S/M, guys who cross dress, drag queens, anarchy, blue hair, slam dancing. Wanted: bizarre life forms to show me around to all the gay hangouts and clubs-like the Limelight, the Vault, Club USA, the Roxy, the Clit Club, Sound Factory. Preferably gays or bisexuals with attitude. Take me for a walk. Lady Gothic, 3443 Sirius Street, Pittsburgh, PA 15214. Punks not dead!!

WEIRD GIRL moving to Reno, NV in July. Punks and Death Rockers please write and tell me what's to do there? Into Neurosis, Amebix, Contropotere, Screams For Tina, vegan, piercing and collecting little dead birds. Write to: Nanci, 708 NW 20th # 209, Portland, OR 97209

SOLUS SUM. noctis viri nihil contra me tenet quod coram nullo genibus nitar. ego caece exsto, et ob hoc factum venenum spiro ordine dare vitam tibi. with the anguish of touching what is never there, I reach for you. come, if you have no hope in the darkness - kiss my soul and relent. adrian goins, pobox b-88800, florence, AZ 85232

YOUNG BOY tired of incommunication, silence, repression...looking for person/s (to meet) for communication. No insensitive, conformist, hypocrits, standards people. Maybe I'm looking for an UFO? Write to: P.S. 882659D Fermoposta Succursale 1, 42100 Reggio Emilia, Italy

18 YEAR OLD male wants to trade anything with cool punk/HC girls. I'll send stuff if you send me. Especially Canadians but Americans too! I'm ino lots of music, mostly snotty Pop-Punk and Hardcore. Favs include NoFx, Screeaching Weasel and Op Ivy. I'm in a band and do a 'zine so I got lots to send, do you? Jeff Clueless, 3601 7th St SW, Calgary Alberta, Canada T2T 2Y2

FREE SHIT! I need Agro/Anarcho crusties to send me shit like homemade comps, flyers, stickers and 'zines from your area of the globe! I'll return the favor in a big way! Send to: Simon Moorby, W 2816 Cleveland, Spokane WA 99205

WANTED DESPERATELY: Monkeynut #1, 2, #. If you have one you're willing to sell me contact me first at: Laura, 23 Arlington St, Regina SK, S4S 3H7 Canada.

HOPE SOMEONE can help me. I'm looking for the address from Franco Cattimelli (Italy), Gordo (singer for Ratos De Porao-Brazil). I am 29 year old, smoking, drinking and anarchist thinking male from Holland, I'm coming to the US in July/August, need places to stay in NY and LA. Are there any revolutionary people to help me! Write now to sege De Maar, Aleidastraat 13, 7555 Th, Hangelo, Holland

WE NEED SOULS AND Information Ideas for world domination. We are bored and love mail. We are the Smut Kings. Rt. 1 Box 143-A King, NC 27021 Send us your thoughts. Reply guaranteed.

BDG MAILORDER: Alt. Live Music & Prank Phone Calls! very rare & hard to find stuff. Send $1 or (4) $.29 stamps to: BDG POB 16184, Newport Beach, CA 92659-6184

MURDER T-SHIRTS ted bundy, ed gein, john wayne gacey, ottis otoole, henry lee lucas, richard speck, ian brady, myra hennly, and many other sickos . p.o. box 16191, s.f., ca. 94116

PUNK ROCK T-SHIRTS.we manufactore t-shirts for punkers .100% cotton t-shirts, plastsol ink,all colors, all sizes, no minimum orders. 415 564-9364. p.o. box 16191 s.f., ca 94116

COW ISSUE - globz of shit, EraTicA zime by BADezigns, komix, weird art, music & zine reviews, Dead & Gone, All You Can Eat interview, collage, free patch + lotz of silly stuff. Send $1 to B. Dezigns, R D 1 Box 288, Bedford, PA 15522.

PUNK ROCK GIRL - 16 yrs old. Into Bad Religion, Fugazi, OP Ivy, Dead Milkmen, etc. Loves mail - send poetry, art (no hippie shit!) letters, photos, etc. to Myria Halterman, 1923 W. Griffith, Fresno, CA 93705. I enjoy the company of skaters, punks and rudi's.

IF YOU CONSIDER yourself to be punk rock material, write to me. I love mail. Into Rancid, Schlong, Tumors, Minor Threat, Iron Cross, 7 Seconds, etc. I'm also looking to go somewhere this summer (U.S.). Ronni, 131 Newell Ct., Los Gatos, CA 95030-1764.

COAGULATION CORRESPONDENCE zine, issue 2 forming. Send me your personal ad, 40 words plus 10 bands and a buck or 2. Coag will be sent to you after printing. Please, pen-pal ads only. This is not the love connection zine - friendly art work accepted. Issue one avialable, $1.25 cash. Wenzdae c/o Denzils Music Emporium, 412 E Grand Ave., Beloit, WI 53511, USA.

STRAIGHT MALE spending the summer in the Clearwater, Tampa, FL area looking to meet/talk to other punk/sXe kids. Interests: OPIvy, Split LP, Outspoken, Snapease, skating & getting mail, even if you aren't in the area write me anyway, response guaranteed. Phil, 3561 Landmark Trail, Palm Harbor, FL 34684.

YO SUCKAZ - Uncle Shame here ex-Hate X 9 just letting anyone who give a rat's hump know that I'm no longer associated with the Hate House nor R.U. Dead Music. I'm presently found exploding at 275 "L" St. #14, Salt Lake City, UT 84103-3543. Send SASE and something for Bloodfish sticker. The next best thing to being god! Murder.

SANTA BARBARA: I (22, male) am going to study at UCSB from Sept. 94 to June 95: I'm into pop punk/core (Descendents, Dag Nasty, Green Day) and rap (Fugees, KRS-1, Wu-Tang Clan), and I would like to meet nice people. I would also appreciate any info about the SB music scene, housing, roomates, etc. Write to: Roman Sonnleitner, Ruehrsdorf 11, A-3602 Rossatz, Austria - Europe.

MAXIMUMROCKNROLL classifieds

SEEKING: Punk anyones, Goth anyones. From anywhere. I am: 21, isolated, in need of mail. Into: Zines, philosophy, art, weird foreign films, punk/gothic music, poetry, writing, vampyres. Interested in making connections with punks/goths in Tulsa. But anyone write. Help me to forget I'm in Oklahoma. Listen to my wild stories. Joel / PO Box 47 / Stilwell OK / 74960.

NEW JERSEY BI MALE into punk, hardcover, thrash wishes to hear from other gay or bi males to talk about music, concerts, bands, sex. Need place to hang while on the road with band or just to get away. Send letter, nude photos, to Robbie G, 26 Cleveland, Harrison, NJ 07029. Need someone to talk to call (201) 481-9525. Especially like to hear from cute, well-endowed males.

EUROPEAN GOTHIC woman, now in Florida, hopes to get her mailbox filled with mail from all of you, everywhere! I'm into Bauhaus, Sisters Of Mercy, David Bowie, Andy Warhol, designing, vegetarianism and the list goes on...Julia Lila, 702 North G St, suite 3, Lake North FL 33460

VISITING NEW JERSEY (Monmouth County) on june 10th thru June 16. Would like someone to hang around with and to go to a show or two, likes Killing Joke, Citizen Fish, Tetris, farting, etc. No druggies. Write Moe! 1557Pete Ct, Manteca Ca, 95337

PLAYING WITH Power Tools At The Altar Of Venus. The gods of rampant tech mate with hungry hairless apes in a labor of lust. 32 pages of SF writings and illos brought to you by Screaming Ego Press. A mere $1.50 postpaid from R.J. Fildes, POBox 1712 , Kent OH 44240

SELL ME YOUR kiddie keyboard. I'm buying Casio SK-5 keyboards for a noise project. I'll give you $25 for yours. Look in the attick, you just might have one. Write first: B. Elder, Rt. 5 Box 156-B, Louisa, VA 23093 (If any industrialheads have an EMU SP-1200 they want to sell, contact me!)

A VOICE CRIES OUT from rural hell! Bloated Barbies zine ($1) needs your help.Send stories, articles, reviews, cartoons, interviews, photographs, etc. We also review zines and demos (preferably HC or ska). Classifieds are free. Bloated Barbies-c/o Bitcha, Suite #1948, 2240 Prairie Ave., Beloit, WI 53511.

SAVE ME! 23 year old male impossible to get any decent sounds here please send photos, demos, anything. Write long letters where ya from whats it like into COC, Fugazi, NIN, etc...all letters answered. Craig Hayes, 47 Waller Terrace, Christchurch 8001, New Zealand.

26 YEAR OLD MALE and female traveling to paris in june where we go then no one knows yet? Looking for places to stay - england, france, belgium, ireland (anyone know sineads address?) we are biking and just need places to crash/hang out. also interested in any mail concerning love. art also. what i got i'll send to you. Loraine fanclub world headquarters. Carl Love (619) 222-2518/ 3921 Wabaska Dr., San Diego, CA 92107. peace & love through anarchy.

WORKING-CLASS punks and skins! Workers Solidarity Alliance is a network of class struggle anarchists fighting against racism, sexism, homophobis and the biggest enemy, Capitalism! For information, write: WSA 339 Lafayette St., Rm. 202 NYC 10012. Revolution back to its roots-working class anarchism!

ATTENTION PRISONERS: Cocknoose is looking for inmates incarcerated in Kansas to ehlp us set up a gig to be recorded for a live album. We wanna record it inside the walls. Help! Write Cocknoose, PO Box 442442, Lawrence, KS 66044.

I AM LOOKING to get in touch with other professional wrestling fans. Brody, Fladr, Funk & Freebirds fans especially. Write: Widowmaker, PO Box 442442, Lawrence, KS 66044. Rulebreakers rule!

SEND ME SICK, perverted and sinful sex videos: Traci Lords too. You will be rewarded accordingly. Also looking for extremely violent stuff. Send to: Widowmaker, PO Box 442442, Lawrence, KS 66044. P.S. Don't forget to send nude photos.

MY DADDY ALWAYS told me, "Son, don't be proud." I'm looking for the answer to any question you have one for. redheads most encouraged to apply. Argons unite!!! send $3usd for nude photos and personal letter. Thomas Leib Jr., 684 Durant Place, Atlanta, GA 30308

19 YEAR OLD, WM, politico-punk into Conflict, Subhumans, GBH, etc. seeks female politicos to correspond with, as most grrrls here are oblivious to class struggle anarchism. Send letters, photos and whatnot to Alec, 867 Friendship Road, Statesville, NC 28677-9507.

JACK INTO THE MATRIX- Love cyberpunk/ sci-fi with a passion? 22 year old female into techno, alternative, Star Trek TNG, William Gibson, SF II, Japanese animation, Alphaville. We can exchange letters and other cool stuff! Tracy, 8 Sunset Road, Sloatsburg, NY 10974.

LISTEN UP JERKS! You can't smash the state with a spoon in your mouth! Order the Bass newsletter for a measly 50 cents. Send to POBox 40431, Berkeley CA 94704. This #3 spring issue is hip and sexy!

FABIO vs. RYKER zine needs contributions (articles, quest columns, art, comix, scene reports, etc.) you get at least one free issue if you contribute. We also need ads,(half-page $10, third-page $6, one-fourth-page $5, smaller $3) and music for review any style as long as it's D.I.Y. punk. We also need distribution help. We will trade ad space for music to review. Write: Fabio vs. Ryker zine P.O. box 42 East Burke, VT 05832

I'M LOOKING for books, movies, documentaries, etc. from serial killers like Henry Lee Lucas, Jeffrey Dahmer, Ted Bundy, John Wayne Gacy, etc. I'm especially looking for stuff about "The Nightstocker," a satanic serial killer. I have lots of movies / documentaries and other stuff to trade, please write if you are interested and if you want to trade. Tom Lang / Pidingweg 33 / A-5020 Salzburg / Austria / Europe!!!

I HATE YOU! (and i hope you fucking die) #4 out now to fulfill your bone peeling needs. Ints. w/Slavestate, Sled & others. Anal Cunt follow-up letter, Fuck off to poetry, bad stories, staples and the usual. Free / donation / trade. 28 pages. Power violence, crust, noisecore, punk bands send stuff in now! Or flail about in obscurity. Do not fail me! Jerry Nelson 13543 S. Kerry Ln., Lockport, Il 60441-9132.

"OUR STRUGGLE" #3 out now: Interviews with Earth Crisis, Die Hard, Drown, Hardline, Spirit of Youth, Gulf War Deserter. Lots of writings, photos, reviews and an article on child abuse / pornography. $3,— ppd., traders welcome!! X Straight "fucking" Edge X!!! Tom Lang / Pidingweg 33 / A-5020 Salzburg / Austria / Europe!!!

TEEN ANGST? Become part of TWB. Punk / Indie Pop / New Wave / College Radio Oriented rock news and ramblings found in TWB zine. $2 or trade (demo, zine, contribution, etc.) to Columbia, 1780 Wrightstown Road, Newtown PA 18940. PS-Now organizing show for late summer, early fall. Write for info.

"WHAT A WONDERFUL World" in HC/ punk version. I'm Adam. I'm kinda guitarist. Write to me. I'd like to ride around flat world on my bike someday. I like Bad Brains, Crass, Devo, Branca, Stooges, etc. What's the noisiest / strange band. Grunge god is dead. I want to open record store in central Europe. You get response. Adam, P.O. Box 180861, Boston MA 02118.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

WARNING T-SHIRTS: Anti-Climex, Discharge, Anti-Pasti, Slits, Gonads, X-Ray Spex, Varukers and more! P. O. Box 20875 Tompkins Square Station, New York NY 10009 $8 ppd US / $10ppd World c/o Todd Ciavarella

BEDTIME I'm putting together a collection of nocturnal dreams. Please send your best funny, wierd, scary, etc. dreams. Write them like a story and send them ready to print if possible (typed or Neatly Written, flat) titled and any dreamish art, etc. or send an SASE for more info. Thanks! 760 Wyngate Rd. Somerdale, NJ 08083

HAVE YOU EVER HAD a really satisfying pee? Well write to mee and ill satisfy that need and make you pee at the same time! Write, telegraph, ukon mountie or just go on the "Showdown At The Neon Armidillo" and correspond from there. All inquiries answered. Send detritus to; RR2, POBox 66, Goodhope Rd, landenberg PA, 19350

I WILL BE IN CHICAGO from July 11-29. I am looking for corespondence from people in the area. Jaime P.O. box 406 Ardmore, PA 19003

MAXIMUMROCKNROLL classifieds

MxAxSxK is a new publication destined to all gasmask, torture mask, and fetish mask enthusiasts. It comes out whenever we receive enough photos, articles and letters to print and issue. So, send your pix, comments, anecdotes, articles and more to our office. Next issue schedule: July 1994 (36 pages, printed on different paper & colors). Write! MxAxSxK office, PO Box 3244, 1400 Yverdon, Switzerland. Fax (++41)24-261140. Hide your face!!-Hide (XJapan)

ARMAGEDDEN STICKERS are finally here! Our stickers attack establishment and are guaranteed to offend! Send stamp for list. Armagedden, PO Box 9583, Greensboro, NC 27429-0583.

HEY TOKYO! 20-year-old vegan SxE guy will be living in Minami Osaua in West Tokyo. Would love to meet others into hardcore/punk to hang out with and attend shows with! Please contact: Joel T. Jordan, 137 Ashford Rd., Cherry Hill, NJ 0803, USA Rock on...

WRITE US A LETTER. Punchbuggy wants to hear from you. We're nice guys, write us a letter we'll send stuff back. That's it. Pop, yes. See you on tour. Send for stickers. Free. Punchbuggy: 50 Woodbury Cres. Ottawa, Ont. K16-5C8.

SERIAL KILLER T-shirts and Human Freaks, Cult/B movie, Pagan?Satanism, S&M, Gothique and much more. Shirts $@25 each plus $3 s&h. Coolest designs, highest quality. Catalogue $2 to Cult-Trees, POBox 46191, CA 90046 USA

T- SHIRTS $6 ppd. Jawbox-L white, 7Seconds- XL black, Fugazi-XL white, Op Ivy-L black, I Hate Ben Weasel- XL white. 12905 32nd Ave N. Minneapolis, MN 55441

X FISTS OF FURY X #1 Out Now! Pocket sized zine with photos and a Mouthpiece interview. @) pages for ! stamp or trade. Send contributions for #2. Eric Fortner, 1780 A St. #18, Castro Valley, CA 94546 XX bassist available for SE/HC band XX

HEY I WANT to hear from Punx in Loiusville, Baltimore and Detroit. Also want recordings of records byRudimentari Peni, Conflict, Discharge, Flux Of Pink Indians or pther good Punk, Oi or Hardcore bands. Ben Richards, 4094 Maple Rd, Frankenmuth MI, 48734

HELP! I'M TRYING to plan a bike trip this summer of NY, Conn, RI and Mass. I need places to crash (I'm quiet and clean) and maps. I'd like to meet neato people. Please write. Thank you. Eugene, 154 Maywood Ave, Maywood NJ 07607

22 YEAR OLD MALE guitarist, songwriter looking for a female same to collaborate with, I'm willing to move to your area. You don't think that you have any ability so you shug ads like this off all the time. I'm the same way so write me: Anonymouse Me, POBox 822, Medford, NJ 08055-0822

3 GIRLS LOOKING for places to stay, cool people to hang out with and shows. We'll be in the Berkeley area sometime in August. If you can help, write to: Mindy, 818 Nicholas Ct., Manitowoc WI 54220. Chees-queso.

IS THERE PUNK ROCK in Carson City, Nevada? Kathy, P.O. Box 1866, Carmichael, CA 95608-1866.

SO CHIC, it's gotta be chick! 25¢ gets you a 3"x3" sticker portraying a frame from the literary master Jack Chick's "The Last Generation" Send 25¢ and SASE. Kurt, PO 311, Zieglerville, PA 19492-0311.

NEW BOOKS! CHEAP PRICES! Postpaid! Hardcore California History Of Punk/ New Wave 12"x12" $22, Skinhead by NickKnight $10, Making A Scene (N.Y.H.C. in photos/ commentary) $11, Research Modern Primitives $15, Angry Women $16 to: Kevin, PO Box 5461, Laurel, MD 20726.

BUKOWSKI IS DEAD! VHS video documents LA's favorite pickled poet read his early works in gloriously vivid black and white! Other videos include Burroughs and Kerouac, as well as performances by Subhumans, Citizen Fish, Crass, Chumba, etc. Send list and SASE for trade to: Michael, PO Box 1744, Walnut, CA 91788.

BISEXUAL FEMALE 22 y/o seeking correspondence with kind hearted sorts from all over. Interests include hemp, Kate Bush, Anne Sexton, anarchism, hemp, vegetarianism, hemp, making music, and oh so much more. Write me, won't you? Temple, PO Box 1744, Walnut, CA 91788.

CORRESPONDENCE WANTED. I'm 19 & a junior in college. Favorite bands: The Who, Stone Roses, Beatles, Beautiful South, The LA's Badfinger...Into French & German, writing, traveling & becoming famous. Please write to: Rita M., PO Box 1062, Ypsilanti, MI 48197-7762.

FAMOUS HARDCORE of punkland summer 1994 poverty extravaganza #8. Apostates, Econochrist, Poison Idea, Ron Reckless of Early Mighty Sphincter. Over 50 reviews. $2.00 each postpaid. Cheap (outside US/Canada add $2.00 airmail). Craig Hill, POB 987, San Carlos, CA 94070. Concealed cash (US dollars) only (no checks/money orders)

JAWBREAKER, BAD RELIGION, Fugazi, Yuppicide, DOA, Growing Concern, MDC, Random Killing and tons of others are in the latest issue of Zips & Chains. 50% of the proceeds go th the ex-Yugoslav refugees. $3 postpaid air: Dario Adamic, C.P. 15319, 00142 Roma Laurentino, Italy. Free patch!

S/M GRAPHICS. The most brutal. Mindblowing shirts ever created. If you want to cause a scene. Send 5 29¢ stamps or $1 for our new 42 page catalog. POB 10701, Bradenton, Fl 34282-0701

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WE WANT YOUR BODY and soul! Join us and help wage war on society. Fuck morals. Tune in. Turn on. And take out as many puppets as you can. $1 or 5 stamps. S/M, POB 10701, Bradenton, Fl 34282-0701

PUNK/ ANARCHIST/ ANTI-RACIST patches, shirts and literature. A.P.P.L.E., Chaos UK, Crass, Conflict and more. Shirts are $10 and patches are $1. Send SASE for a complete catalog. Coexist Distribution, 15110 Bellaire Blvd., Box #317, Houston, TX 77083. Overseas send IRC.

DO YOU LIVE in Wilkes Barre, PA? I'm looking for roommates around that area. Going to school in Sept. at PSU. I'm sXe, veg, into Strife, Outspoken, etc.. Also need people to hang out and correspond with. (412) 785-7258 or write Chad Rugola, PO Box 153, Allison, PA 15413.

ROCKABILLY homopunk needs mail! I dig parking lot carnivals, B&W photography, Dennis Cooper books, Tattos, Maynard Krebs lookalikes, resale Levi's and engineer boots. I also do a zine called Pussy Boy and I am looking for contributors. Your photoboot picture gets mine. David B, Box 1244, McHenry IL, 60051-1244

GET YOUR OWN BAG! Out now! Hector's Bag Of Fish #1. Including many fine articles relating to almost nothing at all. Interviews, reviews, informative articles, sillyness, anarchy, humor, top 10, fiction and loads more. Send merely $1 to Hector's Bag Of Fish c/o Abe Goldman-Armstrong, 16783, NW Greenhoot Rd, Yamhill, OR 97148 USA

NYC HELLO FROM Silverlake LA, CA. Punks, Freaks, Fasgs, Dykes, Sweeties, Hipsters, Buttholes etc...Tuned in, Turned on or Turned out, I'll be there for 3 days. 2nd week of june. Looking for hugs and kisses. Write. Synge@, 1546 1/2 Rendall Pl, Los Angelews, CA 90026

CRITICAL CONDITION Fanzine #1 is out now! A great zine bent on exploring and expanding the underground. Reviews of books, zines and music, fiction, lifestories and more. Order it, bring a smile to your face and knowledge to your mind. Only $1 plus two 29 cent stamps or $1.50. Send to Mike Pfeiffer, POBox 4393, Troy MI, 48099.

WANTED SHIRTS: All Wishingwell shirts & longsleeves, Hirax, Plasmatics, S.O.B., Old Integrity & Confront, Mythic & Derketa, Mayday, Angelwitch, Anvil, Bulldozer, Rush, Voivod, old metal (prefer blackmetal) write + list to: U.J / PO Box 122 / 8800 Roselare, Belgium. Buy or trade! PS: I'm SxE as Fuck!

SHARPS, Traditionals, Rude Boys (and Girls) and all other true skinheads, I need your help. I'm working on a book about anti- and non-racist skinheads, etc. from all over the world. I need zines, stories and above all I need photo of yer mugs, mates, gigs, birds, etc. All photos that are used will get a free book. Send to-Bovver Book Project / P.O. Box 404 / Eureka, CA 95502.

WANTED DESPERATELY / Answer me (all issues) + other obscure fanzines, t-shirts, books & videos (vhs) of satanism, occultism & serialkillers! Looking for penpals with same interests! Write: U.J / PO Box 122 / 8800 Roselare, Belgium. PS: SxE, a commitment for life!

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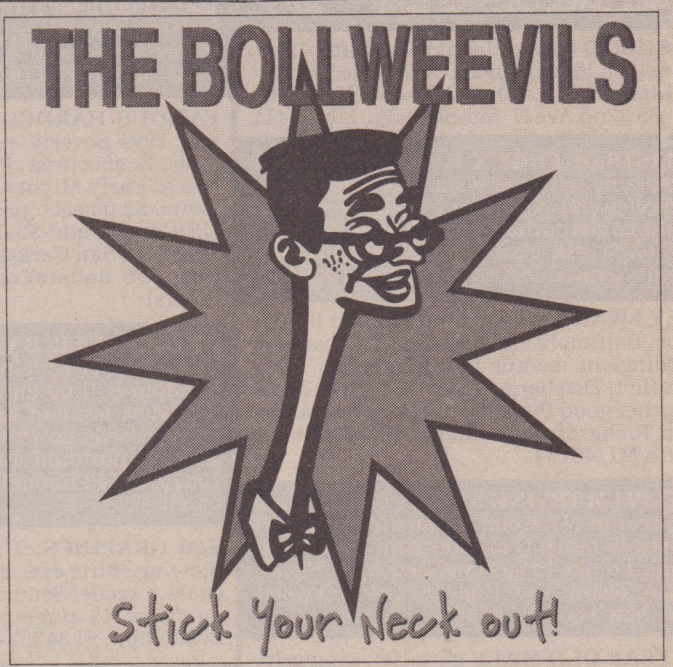

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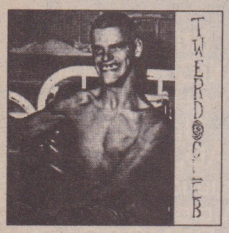

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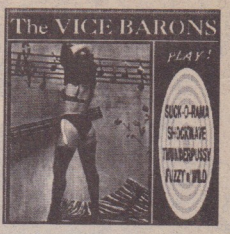

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Other available 7" releases on Demolition Derby
001 Mummies/Supercharger
004 New Bomb Turks ep
005 A-Bones : Bad Boy

Further projects with Man or Astroman?, Sin Alley, European Garage Comp. (Sin Alley, Squares, Percolaters, Perverts) Apemen, Vice Barons, Devil dogs

* Bananafish readers beware : 100% non elitist

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Full length lp/cd by the Strangulated Beatoffs from St. Louis, all new songs. TBA.

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1 7" : DM 8/$ 5 - 3 : DM 20/$12
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Distributed by Cargo USA & UK.
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Out April 15 : DD 008 "Now put on your face and join the race". European invasion ep with Squares (Fr.), Perverts (Hol.), Percolators (Ger) & Sin Alley (B). April 30 DD 010 Sin Alley ep.

Mighty Mad Dog 66 Empire : c/o Kris Verreth : Tervuursesteenweg 1H, 1820 Perk, Belgium, tel. 2-751.91.46, fax 2-751.57.85

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KAAOS:Nukke EP (recorded '85,Raw!!!).....$ 5
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GND:Nevertheless EP (brilliant punk!!!)..$ 5
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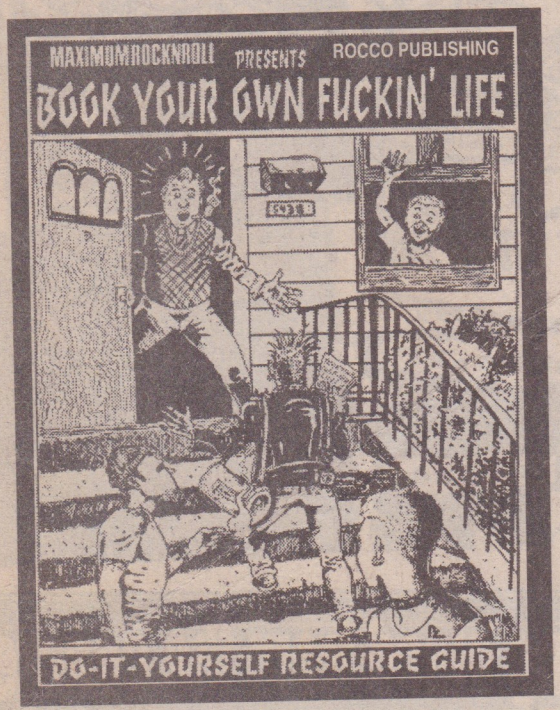

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